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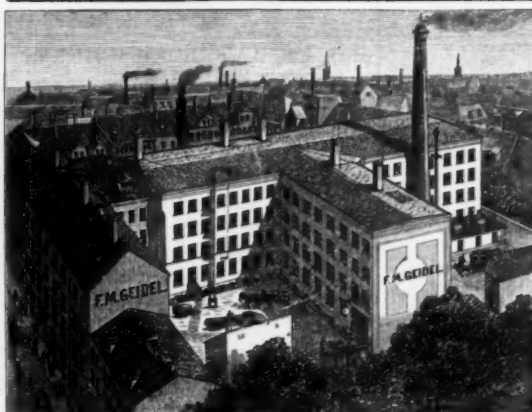
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, September 30, 1890.

SOMEBODY called my attention to the following paragraph which appeared in the *Briefkasten* (editor's answers) of Mr. Otto Lessmann's *Allgemeine Musik Zeitung*, dated Charlottenburg, September 18, in reply to an alleged letter received by the editor from someone who signs himself M. J., and whose residence is said to be New York:

M. J. in New-York. Lassen Sie sich durch den unqualifizirbaren Angriff des *Musical Courier* gegen Herrn Prof. Klindworth nicht verblüffen. Herr Klindworth gilt in allen urtheilsfähigen Kreisen nicht nur als einer unserer besten Musiker überhaupt, sondern auch im Besonderen als einer unserer erfahrensten und geistvollsten Klavierpädagogen. Die öffentlichen Leistungen seiner Schüler haben während einer langen Reihe von Jahren diese Werthschätzung nach jeder Richtung hin als vollkommen berechtigt nachgewiesen.

Let me first try to translate this:

M. J. in New-York. Do not allow yourself to be bluffed by the unqualifiable attack of THE MUSICAL COURIER against Herr Professor Klindworth. Herr Klindworth is, in all circles which are capable of judging, considered not only as one of our best musicians generally, but also in special as one of our most experienced and most intellectual (*geistvoll*) pedagogues of the piano. The public performances of his pupils have demonstrated during a long series of years the perfect justifiability in every direction of this estimate.

Herr Lessmann, who is a close and old personal friend of Professor Klindworth, has done him no friend's service in publishing this notice and thus forcing me in self-defense to reopen a subject which I am otherwise bound to touch upon only when one of Professor Klindworth's pupils makes the habitual public fiasco which I have now so frequently witnessed, or when by special invitation I am obliged to attend one of his pupils' examinations. That Professor Klindworth is not "one of our best musicians" I have never and nowhere maintained, and Mr. Lessmann's defense of his friend on that ground is therefore entirely uncalled for. But then one may be a very good musician and a decidedly poor piano teacher; otherwise, saving all further comparisons, the late Richard Wagner would probably have been the world's greatest piano teacher, which no one, not even Mr. Lessmann, will believe or maintain he was. One may even be a very fine musician and an exceedingly poor pianist, as again was demonstrated by Meister Wagner, who could not have performed a Clementi study decently to save his august and most valuable neck.

But then Richard Wagner never pretended to be a pianist, while Professor Klindworth had the nerve to sit down in public in New York, Boston and other cities in the United States, giving piano recitals which showered down the ridicule of the audiences upon his most venerable head, called forth some of the worst criticisms that anyone ever received, and made him score a fiasco the like of which I have not seen duplicated in the United States in all of my twenty years' experience as a music critic.

Now, you will tell me that one does not necessarily need to be a great or even a good pianist in order to be a fine piano teacher. This point at least has often been argued for or against, according to individual opinions. Granting for the sake of argument that it be so, and that a poor pianist can be a first-rate teacher, then the next question is, Where are the results? The proof of the pudding is the digesting thereof, and it is just here where Mr. Lessmann and my humble self disagree most thoroughly. He says: "The public performances of his pupils have demonstrated," &c. Well, ever since I have been in Berlin, for four years, I have not heard a single pupil of Herr Prof. Klindworth play the piano perfectly. On the contrary, all of them, and without a single exception, seemed to be ill taught, for they played slovenly (this is the teacher's fault), and above all they tried to perform works which were technically and in every other way beyond them. It is just this lack of judgment on the part of Professor Klindworth in selecting compositions which his pupils were unable to play that stamps him as a poor piano teacher, for a good teacher would surely always prefer to have his pupil master an easier work than to have him or her butcher a more difficult one.

Now, if Mr. Lessmann would have the kindness to name some, say one or two, of the great pupils of Herr Professor Klindworth I should be obliged to him for the sake of the information to be gained by me. If, however, he cannot do so he should keep quiet, or otherwise he will provoke me into naming some of the American pupils who were spoiled by Professor Klindworth, and at least one of

whom was one of the most exceptionally gifted young pianists that ever came to my notice. As a most promising, budding young artist she appeared here three or four years ago, and when she left Berlin last spring she was a pianistic wreck. These are facts, Mr. Lessmann, and not fiction!

The present was the last week of quiet before the beginning of the musical storm. That Berlin will have a musical season the like of which it has not seen before will be gleaned from the following anticipatory summary which Heinrich Neumann gives in to-day's *Tageblatt*, and which, as I have no other items of interest to communicate, I herewith reproduce in translation:

THE COMING MUSICAL SEASON.

The advertising columns in last Sunday's Berlin papers open up a frightening aspect into the musical dangers that are threatening us. The number of 800 concerts which was reached two years ago is, according to the statements of concert agents and directors, to be surpassed considerably this season. Bad prospects for a great number of those who only journey hither in order to obtain a stimulant of their fitness for an artistic career. Not only does it become more and more difficult to obtain a success with the public the more the number of aspirants is growing, but it is also no longer possible for the press to pay attention to all newcomers, and yet that is the very object which many have mostly, if not exclusively, in view. The overproduction forces us to make a choice between what is passably good and what is really important, and thus from an artistic viewpoint is alone deserving of more extended notice. But even if attention be paid only to the masters and to those who give promise of reaching ultimately a point of perfection, or at least of lifting themselves above mediocrity, all evenings of the season are filled up with concerts for many months to come.

The beginning of the season will belong, just as it did last season, principally to the violinists. Alexander Petschnikoff, the genial young Russian, will give proof under Nikisch's direction of the fact whether he can master also the Beethoven concerto, a work on which not infrequently even the greatest of violinists have floundered. Later on he will give several soirées in Bechstein Hall. Willy Burmester, who has gained the name of a modern Paganini, intends to again recall himself to our notice with a concert in grand style, and with the co-operation of the Philharmonic Orchestra. He has this time to deal with a dangerous new rival, as César Thomson, after a long absence, will come to Berlin to perform Reinhold Becker's violin concerto at the latter's concert with compositions of his own, and later on will give two "historic" concerts.

Richard Strauss' violin concerto will have two interpreters, viz., the Weimar concertmaster Krasselt, who is highly spoken of in South Germany, and Waldemar Meyer. The latter violinist will also give a cycle of Beethoven's sonatas for piano and violin in conjunction with the pianist Miss Martha Remmert. A powerful task Felix Berber has set for himself. He will play nine big violin concertos in three evenings, when he intends to demonstrate that he was able to verify the great expectations which he raised on his first appearance here several years ago.

To return to us are also Sarasate and the fiery, youthful Italian Arrigo Serato; furthermore the Roumanian violinist Levinger from Bucharest, who two years ago in the surfeit of newcomers was perhaps not sufficiently noticed, and the well accredited Dresden concertmaster Petri. Besides these a Hungarian, Carl Flesch, as yet unknown here, and a Russian named Besckirsky have announced their appearance. The latter has made a name for himself, even with those who had never before heard of him, through a cadenza to the Paganini D major concerto which was swiftly taken up by violinists.

Of female violinists who have already a firm foothold in our concert rooms we shall hear Gabriele Wietrowetz and Betty Schwabe. To theirs must be joined the name of Miss Baginsky, who will give a first concert of her own with the assistance of her teacher, Zajic. As important are enumerated also two foreigners, Miss O'Moorel and Miss Jackson.

A comparatively large share is again given over, I am glad to state, to chamber music. At the head of the procession the Joachim Quartet is marching with eight evenings. The Bohemian Quartet has had sufficient success to risk this winter a subscription cycle. Halir and his associates seem to count upon bigger audiences, for they will wander from the Bechstein Saal to the Singakademie. Their first concert will have a special attraction in the pianistic co-operation of Weingartner. The Hollaender Quartet has scored an advantage in having secured in place of the departing Schratzenholz the services of the excellent cello virtuoso Anton Hekking. The Ladies' Quartet of Frau Soldat will be heard in the second half of the season, and the Exner-Espenhahn trio, as well as Messrs. Gruenfeld and Zajic, have distributed their subscription soirées, as is their custom, all over the season.

Especially numerous are, as may be imagined, the announcements of pianists. Busoni will perform a new piano concerto by Novacek at one of the Nikisch concerts; Rislér a Beethoven concerto under the

same auspices. Both these pianists will also give concerts of their own. Of the regularly more or less frequently heard pianists Barth, Raif, Georg Liebling and Raoul Koczalski will put in an appearance. Koczalski has used the summer months to study Beethoven with d'Albert. It is to be hailed with satisfaction that the eminent Schubert interpreter Conrad Ansorge will return to the concert stage this season, from which he remained absent all last winter. With special interest the public will hear Slivinski, who appears after a long interval, and above all Arthur Friedheim, who revisits Germany for the first time after an absence of twelve years. It is said of him that he is a pianist of the importance of Rosenthal.

Of those who are not known here I name first Albert Eibenschütz, of Cologne, because he will settle down in Berlin as one of the piano pedagogues of the Stern Conservatory. Paris sends us two of its most eminent pianists, viz., Victor Staub and Diemer, who will perform the latest piano concerto by Saint-Saëns, which is dedicated to him.

Among the female pianists, we shall miss Teresa Carreño, who intends to and will win laurels in Russia and the United States. In her stead we shall have once more a visit from Sophie Menter, who will demonstrate to Berlin how she has conceived the Beethoven E flat concerto. Clotilde Kleeberg likewise is not going to desert us. A strong contingent of new comers will be furnished by the United States. Among them are said to be of importance Miss Cottlow, Miss Shay and Miss Elliot, the latter a pupil of Stavenhagen. Besides these I want to mention Anna Haasters, whom Hans von Bülow introduced several years ago; Ella Pancera, who once gave hope to great expectations; Pauline Hofmann, from Munich, who last season gave enjoyable proofs of an earnest talent, and Celeste Groenevelt, whose great gifts are still in the process of ripening.

Of the male singers I shall first name those who are the best known and the most popular: Zur Muehlen, Scheide-mantel, Meschaert, Eugen Gura and his son, Hermann, and Rothmuehl. Scholander will return to us from the North and the Udel Quartet from the Danube. Besides these Ludwig Wuellner will deliver Lieder by Schubert, Schumann and Brahms in four recitals, while three tenors will endeavor to rival with each other, viz., Mr. von Dulong, from London; Raoul Watter, from Munich, a son of the Viennese Meistersinger, and Theodor Kirchner, who made use of the last few years to educate himself as a concert singer.

The female song element will be represented in the first place by the trio, Lilli Lehmann, Selma Nicklass-Kempner and Lillian Sanderson. To these must be added Adeline Herms, who also as Mrs. Sandow (she married the cellist by that name) will remain true to her art. It may afford some surprise to see Mrs. Moran-Olden likewise among the concert singers. Frau Amalia Joachim goes in again for her Sunday evenings, to the enjoyment and at the same time instruction of her audiences, which consist mostly of the fair sex. Etelka Gerster will devote herself exclusively to teaching, making Berlin her future residence. Like Frau Moran-Olden, so also the Anhalt court singer Mrs. Schmalfeld-Vahsel intends to step from the operatic upon the concert stage.

The new generation seems to have few vocalists of whom the initiated expect anything striking. Miss Oncken is designated as a young lady gifted with an exceptional voice. Miss Jenny Alexander distinguished herself last year already through her soft alto voice and her sensible delivery. Miss Paddie Ross, a young American, sang for the first time last summer before a small circle of invited persons and gave proofs of very remarkable gifts. She certainly has a future as a coloratura singer if too early successes will not prove dangerous to her.

A comprehensive activity will be developed by our orchestras. The royal orchestra will again give under Weingartner's direction its ten symphony evenings. The Philharmonic Orchestra will not only play here its many concerts, but it will also go traveling. In Vienna they will play under the direction of their regular conductor, Professor Mannstaedt, and under Weingartner's, Nikisch's and Mottl's baton, and in Copenhagen they will be heard under Dr. Muck, Nikisch and the Danish conductor Bendix. In Hamburg they will perform eight Wolff subscription concerts under Weingartner's direction. Their *pièce de résistance*, however, will be the ten Berlin Philharmonic concerts under Nikisch's direction, for which cycle an increased interest is already being demonstrated in the largely augmented number of subscribers.

The Meyder Orchestra is catering most extensively to the masses and lovers of popular music, but its ambition is to march at the head of the procession in bringing novelties. So far they have given several of them (see THE MUSICAL COURIER Berlin Budget of October 7 issue).

A foreign orchestra we may possibly hear likewise this winter. Colonne is to concertize with his Paris Orchestra at the Royal Opera House.

Much that is worth hearing will be offered us by the large vocal societies. The Singakademie announces for its first series of concerts the Bach B minor mass, Haydn's Seasons and Martin Blumner's The Fall of Jerusalem. The Stern Singing Society is preparing for performance

the Berlioz Te Deum, Mendelssohn's Elijah and Beethoven's Missa Solemnis.

The Philharmonic Chorus intends giving, besides a repetition of Tinel's Franciscus, with Emil Goetze in the title solo part, and Bruckner's Te Deum, a great Schubert celebration and two novelties in the shape of Carissimi's Jephtah and Arnold Mendelssohn's Hagestolz. The Keller-mann Vocal Society will come before the public for the first time and will produce on that occasion a new oratorio, Cain, by Saenger.

The greatest of all our musical institutes, the royal opera, promises us a number of novelties and newly studied works. The beginning will be made next Monday night with Nozze di Figaro in roccoco mise-en-scène. Furthermore Marschner's Templar und Jüdin (Ivanhoe), Auber's La Muette de Portici (Masaniello) and Gluck's Armida are to be newly studied and to be incorporated into the repertory. The first novelty will be Berlioz's Benvenuto Cellini, to be followed by Schilling's Ingwilde, Mascagni's Ratscliff, Saint Saëns' Samson et Dalila, Victor Hausmann's Enoch Arden, Emil Hartmann's Runenzauber, Alfred Sormann's Sibylle, Kienzl's Don Quixote and probably also Stenhammer's Fest auf Solhang.

As already stated the royal opera is also preparing for December a double cycle of the Nibelungenring in which a number of the most prominent artists from last summer's Bayreuth performances will take part. So among others the genial Friedrichs, who luckily has been engaged as a standing member of the royal opera personnel, which means a real gain. It would also be hailed with delight if the news should be confirmed that Schuster, the Schwerin chorus master, had been engaged for Berlin, for of his eminent abilities we had ample opportunities to convince ourselves at Kroll's during the summer months.

A duty of homage will be fulfilled by the royal opera on January 31, the 100th anniversary of the birthday of Franz Schubert. The arrangement of the festive celebration will be personally supervised by the general intendant, Count Hochberg, who is counted among the greatest Schubert connoisseurs. The whole program shows that the royal opera holds aloof from one-sidedness. It does justice to the greatest musical dramatist, Wagner, as a stage institution and to the greatest musical lyricist, Schubert, as a musical institution.

The past week brought nothing new at the royal opera, except on last Sunday night the first appearance as "guest" of the Budapest baritone Demeter Popovici in Rossini's William Tell. I am very much afraid that the engagement to which this artist was aspiring will not materialize. Such at least was the impression I gained from his first appearance, which was anything but promising, and which evoked no enthusiasm even in a usually not very pretentious Sunday night audience. It was said that Popovici was nervous and not in the best of voice. Well, he ought to have declined to sing under such unfavorable circumstances.

As it was, and not even thinking of Reichmann's glorious voice, the last representative of Tell I saw here before, I could take no fancy to Popovici, for his vocal organ is leathery, like Henschel's. But the latter makes up for his lack of sympathetic quality in the thorough mastery and control he has over his unyielding voice and in his consummate musical art. Nothing of the kind was noticeable in Popovici, who only in the renowned and irresistible apple shooting scene scored somewhat of a histrionic success. Final judgment about this artist, who was once one of the stars of the Angelo Neumann troupe, I'll reserve, however, until I shall have heard him to possibly better advantage.

The remainder of the cast was the same from our home personnel as heretofore, and among them Sommer's Arnold deserves more than a passing word of praise. He was the real star of the evening, and for him was meant the uproarious applause of the audience to which Popovici twice responded with an appearance before the curtain. Sommer has a beautiful, real lyric tenor voice, and of late he has made big strides forward not only in singing, but also, and this is more than I ever expected of him, in acting. Some day, and not a very far off day at that, Sommer will

be one of the best artists and finest lyric tenors on the operatic boards.

The funeral of Katharina Klafsky must have been an extraordinary one in point of general public sympathy shown and in the way the services were conducted. By her special desire she was buried in the penitent's robe she used to wear as Elisabeth in the last act of Tannhäuser. Her tombstone will only bear her Christian name of Katharina, but no family name. Kapellmeister Lohse, her third husband, and two grown up sons by her first husband were the chief mourners. Pollini, with his entire personnel, was of course at the bier, and so were deputations from some of the larger opera houses of Germany.

The first funeral oration, at the house of the deceased, was held by Stage Manager Bittong, of the Hamburg City Theatre, and from it I quote some of the most portentous sentences in the original. He said among other things:

"... Still und friedlich, mit einem Lächeln auf den Lippen, schläft sie hier, wie sie es gewünscht, im Bössegerwande der heiligen Elisabeth, die sie uns so herrlich verkörperte, unter Palmen und Blumen, dem letzten Liebesgruss, den unaussprechliche Dankbarkeit ihr spendet. Wir können es nicht fassen und begreifen, dass dieses Herz nicht mehr schlägt, dass dieser Mund, dem wir so oft begeistert lauschten, nun auf ewig verstummt ist."

Wer von uns hätte nicht mit ihrem Fidelio geweint, wer hätte nicht bei Donna Annas Racheschwur gebebt, wessen Herz wäre nicht tief ergriffen gewesen bei Isoldens Liebestod, wer hätte nicht mit Brännhildens Leid gefühlt! Denn niemals sahen wir die Gestalten unserer grossen Meister herrlicher, grösser, gewaltiger verkörpert als durch unsere Katharina Klafsky.

Aus den kleinsten Anfängen musste sie sich in langem, mühevollen Streben emporringen. Erst in unserer Stadt—wir dürfen mit Recht stolz darauf sein—konnte sich ihr Talent zu seiner vollen gewaltigen Grösse entfalten.

Worte sind zu arm, zu schildern, was wir in Dir verloren! Noch vor wenigen Tagen konnten wir Dich bewundern, sahen wir Dich in der Vollkraft des Lebens unter uns! Nun ist Alles verschwunden. Es ist, als ob die Schöpfung ihr Meisterwerk den Sterblichen nicht lange gönnte.

Am Zenit des Ruhmes, der die Welt, soweit die deutsche Zunge klingt, erfüllt, trat wie zu Brännhilde Dein Gott zu Dir und küsste Dich in den ewigen Schlaf, auf den kein Erwachen folgt, und rings um Dich lodern die unaussprechlichen Flammen der Liebe und Verehrung."

At the grave Prof. I. Sittard, the music critic of the Hamburg Correspondent, spoke as follows:

"... Was die Entschlafene vor Vielen voraus hatte, das war, trotz ihres ungestüm aufstrebenden Wesens, das zuweilen wie grollendes Gewitter daherfuhr, jene demüthige Bescheidenheit, die sich in ihrem letzten Willen so schlicht und rührend ausgesprochen hat. Katharina darf nur auf dem Denkstein stehen, der den künftigen Geschlechtern Kunde geben soll von einer der genialsten, seelenvollsten und von lebenswahrer Leidenschaft erfüllten Sängerinnen, deren Herz durchglüht war von einer schönen, heiligen Begeisterung für ihre über alles geliebte Kunst."

Der Wanderer, der in einigen Jahrzehnten an diesem Denkstein vorbeigehen wird, er wird vielleicht einige Augenblicke rasten und verwundert fragen: Wer war diese Katharina? Dieser bescheidene Sinn der Entschlafenen ist das bedeutendste Merkmal des echten Künstlers, der nicht seine Persönlichkeit nur im Auge hat, der nicht sein Ich in den Vordergrund rückt, den es nicht düstert nach eitlen Nachruhm, sondern der sich als Hohenpriester der Kunst betrachtet, deren Schönheit er uns zu künden, deren allgewaltige Seelensprache er uns zu deuten hat. Mag der Denkstein verwittern und zerbröckeln, mag schon die nächste Generation den Namen Klafsky vergessen haben; die Geschichte der dramatischen Kunst wird ihn festhalten, mit ehernem Griffel wird er in ihrer Tafel eingegraben sein und bleiben."

The Berlin Boersen Courier publishes a telegram from Vienna in which the success of Victor Herbert's operetta The Magician of the Nile (I don't know whether this is the correct title, but under that title the work is being given in Vienna) is reported. The critic compares the work quite favorably with Sullivan's Mikado, but mentions that in the spirited parody the latter is superior. Jauner's mise-en-scène must have been something wonderful, especially the scene where a collection of mummies are changed into beautiful young girls, which effect is described as "sensational." Miss Stojan, as Cleopatra, and Herr Spielmann, in the title part, were full of fun and irresistible temperament. A five part Moon Song created a furore.

Mr. Neumann forgot in his enumeration of the coming concerts of the season to make mention of those to be given by the Wagner Society. The first of them is to take

place at the Philharmonic on November 2, and will be conducted by Richard Strauss. On the program will figure, besides works of Wagner and Liszt, new compositions by Humperdinck, Schilling and Richard Strauss.

The Berlin musical season really opens with the first symphony evening of the royal orchestra, which will take place next Friday night, October 2, at the Royal Opera House, under Weingartner's direction.

Manager Wolff tells me that the best paid of all European conductors at the present time is Arthur Nikisch, who during the season of 1896-7 will make over 60,000 marks (\$15,000), which is a good deal of money in Germany, and for that matter also in the United States.

In Mr. Wolff's company I met the young Scandinavian composer pianist Stenhammer, whose B flat minor piano concerto will be played here next winter by Rummel, and whose latest orchestral work, Excelsior, will be performed at one of the Nikisch Philharmonic concerts. Hennings, the well-known Scandinavian impresario and music publisher, was another one in this interesting party.

Of callers at THE MUSICAL COURIER'S Berlin headquarters I mention Miss Merville Mason, a young English lady who studied the piano at Paris with Lockwood, and who is going to continue her studies here with Moritz Mayer-Mahr; Mrs. Buttler, who is taking vocal lessons of Frau Nicklass-Kempner; Miss Carrie L. Willard, a piano pupil of Prof. Jedliczka; Mrs. Max Liebling and her talented daughter, the latter also a pupil of Frau Nicklass-Kempner; Otto Kunitz, from Santa Cruz, Cal., pupil of Moritz Mayer-Mahr; Arthur F. Nevin, composition pupil of O. B. Boise, and who changed his piano teacher just now, going over from Prof. Klindworth to Jedliczka; Hugo Kalsow, from Detroit, Mich., who is trying to get into the Hochschule, into Prof. Barth's class; Miss Elsie Sherman, from San Francisco, a violin pupil of the Scharwenka Conservatory, and Mr. David Mannes, the New York violinist, who spent the best part of his summer vacation in the company of Professor Halir. I also met Mr. and Mrs. Max Jaegerhuber, of New York, he the editor of the New York Dry Goods Economist.

O. F.

Card from Wolfsohn.

NEW YORK, October 16, 1896.

Editors The Musical Courier:

DURING the past few months I have heard several reports circulated by would-be artists to the effect that I would work only for members of the musical profession provided they would pay me.

I hereby agree to pay \$1,000 to any benevolent institution to be named by yourself, if anyone can prove that I ever accepted \$1 from any artist, except for advertising purposes or the percentage on engagements, the pay for which the artists had themselves collected.

Very truly yours, HENRY WOLFSON.

Pachmann.—The pianist Pachmann took up his abode in Berlin October 1.

Entr'acte Music.—At the Neustädter Theatre, Dresden, and in many great German theatres, music between the acts will be discontinued with the beginning of the new season.

The Deutsch Hoch Meister.—This celebrated Austrian regiment, the colonelcy of which always belongs to the Grand Master of the Teutonic Order, intends to publish its musical history. The regiment has just celebrated its 200th anniversary, and the band played at a public performance in Vienna all the marches and trumpet calls which it had used since its creation in 1696 in chronological order. The military spirit and charming melody of these old works aroused great enthusiasm. In the library of the order at Troppau two interesting Beethoven manuscripts have been found; they are two marches, one composed in 1809, the other dated Baden, July 31, 1810, both autograph and dedicated to the Archduke Anton Victor, grand master from 1804 to 1835.



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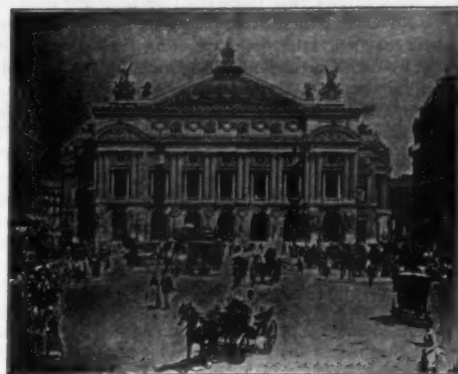
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"Mlle. Parcello possesses a rare con-
tralto."—BOSTON TIMES.

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tful timbre."—AMERICAN REGISTER (Paris).
"Mlle. Parcello sang with such fervor
and breadth of style that she created a
profound impression."—LONDON TIMES.

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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, September 30, 1896.

HOME FOLKS.

Pour arriver à la réputation, trois choses sont nécessaires: le savoir-faire, les circonstances favorables—et le mérite.

MARSEILLES is the most difficult town in France in which to make a début, either for native or foreign artist.

Well down on the road to the equator, the people are of the Midi plus Midi. Frank, savage, easily aroused, difficult to appease or please, with an undercurrent of art instinct, strong, decisive and exacting. They know what they want and when they are pleased, and are impatient, irascible and almost cruel to inferiority. They are well read, well instructed, moreover, and know their music and their traditions, and Marseilles is their world.

They have a music tax in the province whereby all contribute their few sous to have things right; that is, to have good music, good stage setting and management, and good artists who are there for the music, not to be looked at. When the Marseillaisians want to amuse their eyes they go to a good bull fight, where they can see something worth while. They go to the opera with ears and imaginations. You may imagine, then, what it means to début there, but you can never imagine the way in which the débutante is chosen.

Not by the director. The director is no autocrat; he is only another means for the production of the ensemble, and he but provides the material from which choice is to be made by the people who foot the bills. When Jeanne and Pierre, Monsieur le Curé, Monsieur le Comte and Madame la Baronne pay for a certain object, they certainly have a right to some little say as to what pleases them, and they feel that way. So when Monsieur le Directeur finds what he imagines to be a brilliant star he makes an announcement of the fact to the city, and all the city turns out to see if it is so.

The débutante is given three chances to show what she can do, but she can choose the rôles in which she wishes to appear. The evening, then, that the thing is to be tested first the taxpayers are all in their seats. Whether paying 1 fr. or 5 frs. for their admission, they bring all their native store of independence, frankness, irascibility and tradition temper with them, and likewise various instruments of sound, by no means intended to chord with the orchestra.

After the third rôle has been finished the director, in his best shirt front and swallow tail, steps respectfully before the footlights, a brawny policeman in uniform on each side, the poor Isaac of the occasion, more dead than alive, trembling behind the scenes. He says:

"Mesdames, Messieurs—You have now heard Mlle. Telle et Telle sing to you in rôles Telle et Telle. Will you

make known, if you please, your opinion—pleased or displeased?"

Whereupon bedlam is let loose with one virile and undiluted crash.

"Oui! oui! oui! Non! non!" enveloped in short phrases of all shades and tints of expression, affirmative and negative; bells, drums, whistles, calls, some good-natured banter, and not a few very red faces and very ruffled tempers. When the storm has spent itself the policemen step to the front and decide in emphatic French whether negative or affirmative has been in preponderance in the mêlée. If "oui" the lamb is fetched from behind the coulisse and acknowledges with her best bow the compliment that has been bestowed upon her. If "non" she cannot get to the dépôt too soon, and her departure is unannounced in the annals of Marseillaise history.

So that is one way.

In Geneva decision is likewise rendered by the masses, but in the form of voting. The audience is provided with slips of paper containing the words "oui" and "non," one of which is torn off and dropped into the ballot box. In Nice a similar procedure is followed. In Cairo the Khedive has the nominal decision, but he gathers it from the audiences and announces the aggregate summing up to the director, who announces it to the public.

In Marseilles, and likewise other French provinces, the director is chosen by the mayor of the city, according to his education, training, success of an artist first, then as director, or through some proof that he would make a good one. He is given 300,000 frs., \$60,000, with which to furnish good performances, with all that the word implies, to the citizens, and the opera thus becomes a national institution, which interests prince and carpenter alike, and which trains the masses in musical matters.

As guarantee of his good faith the director has to furnish 25,000 frs., or \$5,000. So he is thus responsible for payment of artists, &c. In case through mismanagement he fail to meet expenses, &c., a receiver or controller is appointed to carry on the opera to the close of the year, and above all things to pay the artists.

I see no reason on earth why such a course (or principle not in detail) should not be carried out in America. Do you?

Imagine for a minute if each of our large cities had such an institution, what use for all this latent musical matter that is sighing its life out behind impossibilities! Imagine what an education in musical literature that is now closed with gilt-edged clasps to the people! Imagine the training in musical matters and their manipulation by the masses shut out as by iron bars from either participation or assistance! Imagine the musical progress!

In Philadelphia are a number of ladies originally from New Orleans—the district in touch by heredity with these operatic plans practiced in France.

One of these, Mrs. Chas. Whelen, a charming and beautiful belle of the New France of America, now married, wealthy, influential and musical, conceived the idea of instituting the plan of national opera in America, beginning with her adopted city.

Like others of our worth-while American wives (heaven and earth bless them!), to think was to do. Mrs. Whelen stirred her friends to the subject, they their friends, and so on, and \$50,000 was immediately forthcoming (for which, in justice, good worth-while American husbands should have their due).

Mrs. Spencer Irwin, Mrs. Florence Fox, Mrs. McClure and others were enthusiastic and indefatigable leaders of this movement. They engaged their director, sent him in search of interpreters, and the program of all the stand-

ard and expected operas was arranged upon to cover a period of three months.

So far so good, but the last two words contain the germ of the divergence from French tradition, and the cause why a national opera system did not take root in Philadelphia after this first venture.

Partly to create that strain on his mind and actions without which an American cannot sleep, and partly to offer sufficient inducement to valuable people to cross the ocean, the director engaged his stars for five months. After the close of the Philadelphia season, which was successful and enjoyable, the tug of war began, when the director was obliged to put in the time some way for the artists for the two extra months. He chose the tournée plan, and undertook all the immense expense of moving about the States on hypothetical returns.

In other words, he followed a truly American prestige of hauling an elephant by a shoestring. The shoestring broke, and the elephant fell back upon the Philadelphia scheme, covering the delicate growth with his immense body and retarding its progress. For certainly the germ is not dead. It is sincerely to be hoped that before many seasons not only that one plant, but hundreds of others, may burst forth over our country, in which case the brave and artistic ladies of Philadelphia should receive due credit as first organizers.

And back of that please remember that the scheme had its origin in this little art-diamond of a country over here, called France.

Well, among the artists chosen to represent this new musical project in America were Mme. Emma Nevada and Miss Minnie Tracey, both Americans.

In Paris last evening, on the noble old Avenue Wagram, an exceptionally charming dinner party was given by Mme. Nevada. It was in honor of both arriving and parting guests. One was Mrs. Florence Fox, one of the leaders of the Philadelphia movement, a loyal friend and ardent admirer of the singer, who had been passing the summer in France and returns to America to-morrow; the other, Miss Minnie Tracey, just arrived in Paris from America.

Miss Tracey is a very interesting girl in many ways. One of them is that she has had quite a nice little career in a very short time, and that in making the various important steps she has counted solely upon her own judgment and made her own arrangements, without aid of intermédiaire.

Her home in Long Island; she studied with Max Maretzek, the well-known musician, still living and teaching, and handsome, they say, at 132, I think, Madison avenue, New York. When the European finish question came up her teacher suggested Mme. Marie Sasse, because he had heard that singer interpret, and traced in his pupil marked points of resemblance in dramatic temperament, &c.

One morning in Marie Sasse's studio, in Paris, the director of the opera at Nice came in looking for singers, and liking the girl's voice suggested engaging her, but madame said she was not yet ready, and would not be prepared for début before next season. Next season she was engaged at Geneva, where the system of voting for artists is in vogue. Here she received ninety-six "ouïs" and not a "non," and sang seven months—Faust, The Huguenots, Rigoletto, &c. The next season she entered the Nice theatre in a similar manner, singing five months, adding Lohengrin to the répertoire.

In Marseilles, where voting is by acclamation, she was accepted without a dissenting sound after the rendering of the first rôle—La Juive—not even being required to play the three conventional tests. It is rare, indeed, that the verdict at Marseilles is "à l'unanimité." It was a supreme triumph for a foreigner. She sang there five months, and then went to Cairo, where the young Khedive



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was the prima donna's fate, and where she remained the season, singing *Les Huguenots* and *l'Africaine*, and then she went to America.

She is now back to coach and rest, and prepare for new work, and is with the artist Tequi. She has been ill all summer at her home on Long Island, but is almost quite recovered. Among her ardent admirers here is Reyer, the difficult master, whose *Sigurd* she sang in Nice and "created" in America at Washington. He also taught her *Salammbô* himself, and is much interested in having her play it here in Paris.

Miss Tracey is endowed with beauty, talent and voice, but, equally precious quality, with a large modicum of common sense. She understands the relations of artist, people, manager and music better than do the majority of singers. She says that name and reputation are not the most valuable things that a singer gains by the European appearance; that it is the experience, the training, the practice that is thus acquired that is valuable. She is every day thankful that she has not yet plunged into that sea of immense possibility for good and evil to an artist, the New York Metropolitan work. Every day she sees more clearly what they need there, and is gaining the power to furnish it.

She also remarks that one of the fundamental mistakes in the student's mind is in not realizing her financial value to a manager. She insists on carrying into public career the impression of a cherished pet which she gets in home and studio. The moment she crosses the footlights it is business. She must study the needs of the case, and consider herself as a utility means of making expenses. An opera is not sustained for the express purpose of showing off real or imagined talents, nor of teaching women how to be valuable.

In Europe audiences are more indulgent in a way than in America. That is, they are able to recognize qualities, and even if a debutante does not have on debut all they might wish, they credit her with what she does possess and give her time to become the rest. To absolute stupidity they are of course implacable, but their minds are concentrated more on the opera and less on the prima donna than in America. They have more artistic sympathy, while more exacting for art.

Another difference between the operas of the Eastern and Western worlds is that here rôles are classified. In France we have grand opéra, opéra comique, and demi-caractère. The singers are specialists in these different types, and remain so through their careers. They cannot imagine here how Jean de Reszké, for example, can sing in *Carmen* one evening, *Tristan* the next, and *Faust* perhaps the next. Perhaps that is why they pay them so much money in America—the artist is "bonne à tout faire" over there.

In France the agent's fee is much less than in America; 2½ to 5 per cent., instead of 10 per cent., I believe. In case an artist makes an arrangement directly with an impresario, it is considered advisable to pay that impresario's agent just the same. A valet may be useful as his master betimes. In the provinces here the artist furnishes her own costumes.

A résumé of Mr. Clarence Eddy's European trip may be interesting now that the organist has returned to America to fulfill his winter's engagements.

He left America in June 1895 and came directly to London, where he played a series of three concerts in Queen's Hall, to the enthusiasm of English musicians, who found in him a first-class representative of their best school of music. He made friends of all the leading organists and artists, was entertained at the homes of such people as Sir Joseph Barnby, Mr. Turpin and Mr. Joseph Bennett, one of the oldest and most able of English critics. At Westminster he and Dr. Bridge played for each other, to the great enjoyment of the latter, who it appears had not

heard the tones of his instrument produced by other than himself since the adjustment of some new and important stops.

Mr. W. S. Hoyt, Mr. Holmes, the blind organist, and Mr. Kendrick Pyne, of Manchester, were other appreciative friends. At Leamington the widow of the organ composer, Mr. Walter Spinney, gave a concert at the cathedral, at which Mr. Eddy played a composition written expressly for him by Mr. Spinney.

He next came to Paris, where social and musical triumphs were renewed, and the charming visit was made to the Guilmant home, already chronicled. All the organists here testified their appreciation, many of them by the dedication of their compositions. Here Mr. Eddy fell in love with the beautiful Mustel organ, took hold of its composition, and besides playing on it at various times purchased one of the very best made, and takes it with him to America. He is most enthusiastic about the instrument, into whose mysteries he was initiated by no less skillful direction than that of M. Guilmant, an ardent supporter of the instrument; Mr. Toby, one of its most skillful and artistic executants, and young M. Mustel, who composes for it, as well as playing it most beautifully.

After visits to Geneva and Aix-les-Bains Mr. and Mrs. Eddy went to Italy, where they remained a long time. The organist played at Naples, in the church of St. John the Lateran, where M. Filippo Capocci, a leading organist and composer of Italy, is organist. Here he played a regular recital program, during Easter week, by special permission, as organs are not used for secular purposes in Europe as in America. In Rome he gave a concert in the hall of St. Cecilia Academy before a large and enthusiastic audience, and as a consequence was made honorary member of the Academy of St. Cecilia. Indeed, the Queen, who is a serious musician, studying counterpoint, harmony and organ herself, expressed regret at not having heard the American play. At Milan, where he played, he was invited to return and give a concert.

His return and successful concert here at the Trocadéro, where he played home as well as foreign compositions, and was so enthusiastically received, has been many times told.

Visits to Berlin, Munich, Vienna, Bayreuth were likewise interesting and marked by kindly reception and an exposition of his talent, and as elsewhere the most cordial invitations to return were extended. The last trip to Paris was as an adieu, and a few days ago Mr. and Mrs. Eddy departed for London, whence he embarks for America. His American tour commences with the first concert of the Thomas Orchestra in November.

Mrs. Eddy returns to Paris, to remain through the winter, getting in touch with all that is musical and artistic and watching over the progress of her young protégée, Miss Rose Ettinger, who is fulfilling her highest expectations as student with that most exacting of European professors, Mme. Marchesi.

It is understood that Mme. Marchesi has three departments of vocal training in her school, one for vocalises and technic, one for concert and one for opera preparation. Miss Rose, who by the way is an Iowa girl, pupil of Mrs. Eddy, was received by Marchesi as one of the best examples of American training and with many compliments to the Chicago professor. After rapidly passing through the preparatory course, and thence through concert preparation, she has this term been promoted to the opera class, and is studying Lakmé.

A veritable soprano légère, this singer has a compass of three octaves, the upper notes being of pure crystalline quality. Melba, who is taking daily coaching lessons with Marchesi, has heard her sing many times, and declares she has a voice of exactly the same qualities as herself; than which of course no compliment could be greater.

Mrs. Eddy insists that there shall be no hurry with the girl. "No matter what Rose is going to do," says this excellent teacher, "the great question is to get ready to be able to do. Fortune lies in capability," she adds. It is all nonsense talking of the obstacles of prejudice, jealousy, partiality; good artists are needed as much as good bread and butter. The way to make a good artist is to cultivate to the highest possible point all the student's possibilities."

It must be said that this student's character aids much in the realization of the efforts made in her behalf. She is absolutely obedient, faithful, willing to give up self for the cause, and industrious to a degree.

A unique result of the growth and progress of Wagnerianism in the land is the arrival in Paris of Mr. Kniese, one of the principal masters of ceremony at Bayreuth. He is here expressly and for the purpose of coaching artists in the new culte.

Mme. Eames-Storey is taking some instructions from him, and he swears by her talents, adores her as an artist, and declares her to be one of the coming priestesses worthy of the Temple. Miss Margaret Reid, also, and others are profiting by his presence in the city, and it is said that Melba is also of his disciples, but of that there is not at present any certainty. Inasmuch as she has decided "to tenter la fortune par là it would be a wise thing to do. There is room here for an exponent of the new day, but he would have to be a good one. He should unite Russian music, and he should open a school for acting.

Mme. Eames is looking more beautiful than ever. She is buoyant, enthusiastic, full of energy and working hard. Her friends, the Misses Callender and De Forrest, are in the city at present, and see much of her. She sets her face against girls going on the stage en masse, but for real talent she is kind and encouraging. She leaves here the 19th.

Mr. Julian Storey has many new works on the canvas; among them a superb portrait of the Prince of Wales, who was enthusiastic over Mme. Eames' singing at Monte Carlo.

Mme. Litvine, who is going over French rôles with M. Emile Bourgeois, is also studying German work with Mr. Kniese.

Mme. Patti is winning laurels and hearts by her charities these latter days. At her home her strict orders are that no indigent person shall be turned from her door. Over fifty daily get something to eat direct from the house, not to speak of the help otherwise bestowed. Her public charities grow apace likewise. She ought to be able to bestow, if anybody could. They say that everything heart can wish is to be found in her home. No queen ever lived in greater luxury, and she and her husband seem supremely happy.

One point is certainly worthy of emulation by more graceless wives. She insists on the use of "Nicolini" in her name, being proud of it and grateful to the man who has helped so much to make her happy. Nothing annoys her more than slighting of her husband's name, when addressing her by word or letter. That is a good sign and rare enough to merit comment.

Among the people who have been entertained at the castle this summer are the Duchess of Leeds, Marchioness of Blandford (mother of the Duke of Marlborough), the Ladies Spencer-Churchill, Lady Portsmouth, Lady Vivian, widow of the English Ambassador at Rome; Lady Falk, Lady Herschell, Sir Chas. Gibson (Master of the Tower of London) and his lady, Sir Chas. Phillips and the Misses Phillips, Sir John and Lady Jenkins, Mr. Graham Vivian, Mr. and Mrs. Capel Branfil, Mr. Campbell Clarke (Paris correspondent of the *Daily Telegraph*) and Miss Clarke, le Duc Bavout, Comte and Comtesse de Froubriand (French consul), Baron and Baroness de Reuter, Mr. and Mrs. Labouchere, Mr. and Mrs. H. M.



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The prima donna is without frills or conventionality as a hostess, striving only to entertain her guests. Her latest toy is a mammoth magic lantern. Gas, electricity and ice are made on the grounds, which comprise some 2,000 acres. The theatre and the big orchestra, with any number of pianos, keep up the musical side of life in the home.

Mr. Edgar Marvin and Mr. Percy Jackson have returned to Paris after a most delightful vacation in England. They visited cathedrals, studied the Thames from Oxford to Kew, and coached and tandemed a party of sixteen Americans. They were the guests of Lady Wiseman for a week. They are back at Avenue d'Antin, 69, where they are elegantly located and ready to commence the season's work. Mr. Jackson continues, as before, with M. Bouhy.

Mrs. Robert Anderson, of Boston, left for home the last of September from London, where she spent the last few weeks of her trip abroad. The Promenade Concerts there she found good, the best being the one playing a Wagner program, when Mr. Ffrangcon-Davies sang gloriously. Mrs. Anderson will continue her studio work in Boston, with renewed enthusiasm and much added light.

Young Mr. Legrand Howland, mention of whose sacred cantata was made in these columns last season when given in Paris, has had his engagement renewed, with increase of salary, as director of the choir of St. Joseph's, the English Catholic Church here. That is certainly very encouraging for an American. He has engaged a fine trio of male voices, a tenor from the Opéra, a basso of the Lamoureux concerts, and a baritone pupil of the Conservatoire. He has just completed a ballet, which he hopes to bring out this winter.

Mrs. U. S. Capehart, of Washington, who is studying in Brussels, has returned there from the Tyrol. She is not pleased with the Lohengrin artists at the Opéra. *Lohengrin* has a fine voice, but seems to lack imagination; *Ortrude* is a débutante with "excruciatingly screechy" high notes and pleasing medium. *Elsa*, a standard artist of the Italian school, is criticised for her bad French accent. And so it goes. People are becoming so smart that soon there will not be any smart people. People will all have to go back to simpler lines and do things well. That will be the end of this thing.

"It is such hard work, this art," says Mrs. Capehart; "it requires so long to do a little well."

Mlle. Adine Ruckert, the pianist, is back in Paris for the winter, and Mlle. Trotten, a pianist of New York, has just passed through Paris on her way home. An enthusiastic piano teacher, French, a real artist in spirit, Mlle. Trotten is doing good work with her pupils in New York. Call and see her. She may help some of you unfortunates with your French accent, besides. She is full of life and goodness and most charming.

M. Lestovitchy, the Russian pianist, has started on his tour of the Baltic provinces, and later goes to St. Petersburg. He hopes much from the tournée, and as he is an admirable pianist, with a real call on the people, his hopes will certainly be realized. He is much interested in the visit of his Emperor to Paris, and speaks of the musical reception at Kieff, where Beethoven's C minor symphony and the overture of the opera *Rousslan*, by Glinka, were played under the direction of M. Vinogradsky. The Emperor presented the latter with a diamond ring in token of his appreciation.

Miss Courtenay, an American, who was a pupil of Mme. Carvalho, is making her début here in Pardon de Ploërmel. The papers praise her voice, timbre, method of vocal emission, and her good looks, but as usual deplore her bad French. What a pity that girls will not learn French properly!

Another salon has been opened here in Paris for the

practice of French conversation. This time it is in the able hands of Mme. Henri Deshayes, wife of the organist composer, so well known to us. The lady herself being a professor in the Paris schools, and having high attainments of intellect and intelligence, she will direct such a thing to perfection, and make her soirées worth attending for more than French. The home is near Place l'Alma, in the Trocadéro quarter, 10 rue du Versailles.

This venture does not in any way interfere with the conversation salon of Mme. Amélie Hammer, whose home on the other side of the city, 77 rue Blanche, in the Trinité quarter, is open during the afternoons, and where recitations, singing, &c., are added to the conversation. (See card page 3 of this paper.)

These salons will be watched with greatest interest by THE MUSICAL COURIER, as they are in a measure acting on its suggestion. There cannot be too many in the city, and our girls should spend their spare moments in them instead of flocking together in musty pension parlors and bedrooms, or in stupid English speaking tea rooms.

Mr. Albert Gray, of Boston, is here to study singing, and has commenced with M. Delle Sedie. He has been in Paris before and knows of its discomforts and deceptions, as well as its advantages. Mr. F. Edwin Muzzy has also reached here. Both these young men have had the good sense to commence the study of French at the right end, namely, by learning the fifteen French sounds.

Miss Clementine Sheldon while in London, on her way home, sang for Mr. Randegger. He praised her voice and admired her phrasing especially. He encouraged her singing in concert and oratorio. He gave her several valuable lessons and much useful instruction. She studied his book of oratorio songs by Händel, marked and phrased by him. She found the much talked of teacher fresh, breezy, to the point, and very delightful as a teacher. He also made it possible for her to attend the rehearsals of the Norwich Festival, and was otherwise kind and gracious. Among interesting objects on his table was a portrait of Queen Victoria in a silver frame, with crown and monogram, sent him by Her Majesty.

Miss Sheldon attended the concert in Queen's Hall in honor of the Queen's "longest reign." Mr. Wood was conductor. He had a chorus of 400 voices and full orchestra. Mrs. Fanny Moody and Mr. Ben Davies were among the soloists. The enthusiasm was electrifying.

Miss Fannie Michelson (Mlle. Francesca), of California, has been engaged by M. Gunsbourg for the season at Monte Carlo. She will sing Rigoletto, Otello, Don Juan, Reine de Saba, Amy Robsart. Mlle. Francesca has a voice more like Melba than any singer, is beautiful and in earnest. She continues her coaching with her teacher, Marchesi. De Lara said it was the most charming voice he had heard in ten years.

Mr. Ribolla, of Cincinnati, a Delle Sedie pupil, has made an excellent engagement in England, but particulars are not at hand.

Mrs. Millet, a favorite singer of San Antonio, Tex., has come to Paris, partly to study and partly for the health of her little boy. She has a splendid voice, good physique, and great dramatic sense. A pupil of Rotoli in Boston, she is with Delle Sedie here. A sweet and amiable woman, she and her little boy are loved where known.

Mrs. McNally, wife of Judge McNally, of New York, is here to study singing, accompanied by her mother and baby. They are at 30 rue Boissière. She has commenced with Mme. Marchesi. She brings greetings from the good Mr. Wm. F. Pecher, of St. Patrick's, New York, a good man, good friend, good Christian, good organist and good musician.

Mrs. E. P. Frissel, the pianist, passed through Paris on her way to Vienna, where she will take care of the musical interests of that city for this paper. Success to her! and she will surely have it, being a charming woman, good writer and trained musician. She is a pupil of Leschetizky.

Mme. Ed. Colonne, M. Marcel, Mlle. Jenny Howe and Mme. L. De Broc, the latter a pupil of Liszt and Mar-

montel père, have announced the openings of their courses for the season. Mme. Ziska is also back and has commenced work.

"And what are you doing in Paris, my dear?"

"Waiting for the 'Chute.'"

"And what on earth is the Chute, if you please?"

"Well, you see, at the opening of the season the Opéra and Opéra Comique try first these Conservatoire laureates, of course. Some of these pass the test and some do not. When the directors are caught out with three or four of those failures the Opéra must go on of course, and of course they have to hustle for experienced artists, and my dear—they have to pay a nice little premium to be helped out. You don't get me engaging myself at the commencement of the season. I wait for the Chute, see? 'Chute?' Oh, that's a word for 'slide,' 'spout,' 'shoot,' as it is at home. That's what it is, you know."

CZAR'S MUSIC.

The plot thickens. The city is one superb theatre, rehearsals going on all over the streets. Brilliance, beauty, grace unparalleled. All that color and form can offer the senses is achieved. If the heavens do their part, as the earth has done hers, the scene a few hours hence will be one of memorable magnificence. Such quiet everywhere as to sound. Not a band, not a peep, not a pipe of music, not a whistle, not a song, not a call or a bell or a jar, all enveloped. Not a rudeness seen or heard or received from morning till night, and night till morning, the length and breadth of any street, with thousands and thousands upon the streets.

Not an added omnibus to meet the wants of the thousands pouring into the city, and the thousands pouring out of the doors. Not one added omnibus or car or horse or man. Not one effort to furnish means of communication to the crowd, not one minute less between the slothful dronings of the few lumbering omnibuses thumping their stupid way about, while the thousands of patient, contented people walk miles from place to place these hurried, exciting times. Not one effort to provide means of communication, any more than in midsummer, when there is nobody in town but street repairers.

They are lovely, nice, charming people. They can make fêtes to the queen's taste. They can fix up their city to tempt gods out of heaven down into it; but there is not one solitary ray of business instinct or intelligence from fort to fort of the entire adorable town. It is inconceivable.

At the Russian church the main music will be the Te Deum en Actions de Grace, a sort of sacred recitative sung throughout the Russian empire, written these thousands of years by nobody knows whom. It has, however, been arranged for modern use by the maître de chapelle of the Emperor Alexander II., M. Lvloff.

With that will be, to close the ceremony, the Mnogaia Leta (long life and happiness to our Emperor and all of his), a sort of sacred Marseillaise, but only for use in churches, not to be sung in the streets or for mondain purposes.

The maîtrise of the church consists of thirty singers, men and boys, all French, who sing in Russian!

Nota bene. These French singers learn to sing Russian by Russian phonics! And they sing their Russian church work in Russian better than do our American students sing French after three or four years living in Paris and in so-called study.

M. Célestin Bourdeau, the director of the choir, is a most interesting personality. Pure Parisian, he has always been possessed with love for and appreciation of Russian music. A great traveler and profound musician, he had three first prizes from the Paris Conservatoire, and was director of the Théâtre Lyrique. He is director of the Cabourg Casino and first chef d'orchestre there. He was the first to mount and direct Bizet's *Arlésienne*, and

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He has received from Russia the gold medal and the grand cordon of the Order of St. Stanislas. To illustrate the care surrounding the Emperor, the entire choir was photographed to establish identity the morning of his arrival.

The ceremony will not last longer than half an hour. Mlle. Olga, who by reason of her lack of interest in national affairs, will not be obliged to participate in the other celebrations, will, it appears, be obliged to attend to her religious duties and will be present at this pious ceremony.

By a strange coincidence, the beautiful statue of the "Grand Catherine of Russia," which has been erected in the garden of the Russian Embassy, where the imperial family will stay, is directly opposite the suite to be occupied by the dear little grande duchesse. So that in fact the shadow of the great and good woman who did so much for her country falls across the window, inside which, draped in fine white muslin, soft as angel's wings, stands the cradle of the little Olga. The dear little baby, bundle of dimples, pure blood and aristocracy of the very highest type, the royalties of three of the most powerful nations of the globe coursing through the mite of a soft body, how little she knows of it all! And how little anyone knows what is in store for her! Much happiness, we all hope.

The old soldiers up at the Invalides are in the greatest excitement at the thought of the sight of an emperor. Stories of Sevastopol and the Crimea are rife. Just the same, I notice that directly over the point where His Imperial Highness must pass by the tomb reads the word "Moscow!" Neither flag nor shield is added to the sombre majesty of grief expressed in the resting place of the greatest man that ever lived.

(It seems so droll to fête a man who has never done anything except to be born.)

The stone poem of Notre Dame Cathedral is likewise left without ornament. And, by the way, being a "dissembler from the true faith," there will be no religious observance in connection with the visit to the church.

Rue de la Paix is completely bordered by trellises of cut flowers and foliage, trimmed in designs in electric light. The bridges are the noblest gangways of them all. The effect is indescribable. FANNIE EDGAR THOMAS.

Gertrude May Stein.—Miss Gertrude May Stein, the eminent prima donna contralto, has just returned to New York after a most successful recital at Oberlin. Miss Stein is as usual exceedingly busy, and besides a large number of dates for the immediate future already booked is engaged in negotiations for several more. On November 18 Miss Stein sings at the Brooklyn Art Institute; on November 20 at Providence in Samson and Delilah, and on November 24 with the Apollo Club, Boston.

Ketley's Star Course.—The first concert for the season 1896-7 of the Ketley Star Course took place on Thursday, October 8. The artists were Miss Kathrin Hilke, soprano; Miss Mary Louise Clary, contralto; Paul Listemann, violin, and Franz Listemann, cello. The program was an interesting one. The second concert will take place on Thursday evening, December 10, with Miss Myrta French, soprano, and Sieveking the pianist. The third, on January 14, will have for soloists Marie Parcello, contralto; Adolph Dahm Petersen, baritone; William Grant Egbert, violinist, and Aimé Lachaume, pianist.

Rachel Hoffmann.

MENTION has been recently made in these columns of the arrival in this city of Miss Rachel Hoffmann, the eminent Belgian pianist. The following relative to this remarkable artist will doubtless be of interest:

Miss Rachel Hoffmann, whose portrait adorns the front page of this issue, and who will make her first appearance in America on October 25, Sunday night, in Carnegie Hall, with the orchestra of Walter Damrosch, was born twenty-three years ago in Brussels, the capital of a country that has kept a prominent place in art, music and literature. Belgium, whose history of music presents an uninterrupted chain of illustrious names, from Orlando de Lassus to Grétry, down to Fétis and Gevaert, has always been also a country of great virtuosi. Such have been Vieuxtemps, Léonard, Wieniawski, de Beriot, as violinists; Servais, the violoncellist; Brassin, the pianist, and among the living Belgium is proud of Ysaye and Thomson, Franz Rummel and Rachel Hoffmann.

Rachel Hoffmann entered the Conservatory of Music at Brussels at eleven years of age, and at once attracted general notice because of her marked and original artistic nature. In 1889 Auguste Dupont, the late great professor of the piano, presented his pupil, Rachel Hoffmann, to the concours, and the young pianist not only carried off the first prize, but through her playing awoke such enthusiasm both in the jury and in the public that her performance was recorded in all newspapers as the finest ever heard at the Conservatory of Brussels, and one which placed her at once among the best executive artists. In the same year Miss Rachel Hoffmann competed for and carried off the first prize of chamber music, a form of music which is as a rule sadly neglected by pianists. She pursued at the same time long and thorough studies through all the branches which form the science of music, and was awarded in the following years the first prize of written harmony and the first prize of practical harmony. She was a favorite student of the late Rufferath's class of counterpoint, she being the only woman admitted in Rufferath's famous counterpoint class. Miss Hoffmann, who had always yearned to play the organ, entered the class of Mailly, the celebrated organist, and after two years' study obtained in public concours the first prize for organ. Mailly, of whom she was the pet pupil, has composed and dedicated to her a work which will shortly be issued from the publishers.

Miss Hoffmann then competed for the diplôme de capacité, the highest award that the Conservatory of Brussels can give. The tests which a candidate for the diplôme de capacité must be ready to undergo, in the presence of a jury composed of the best musicians of Belgium, are as follows:

1. Playing a concerto chosen by the jury and given to the candidate two weeks before the trial day.
2. A program of twenty pieces, from which the jury selects any number to be played.
3. Reading at sight.
4. The accompaniment on ciphered bass.
5. The transposition at sight, in any given tone, of the accompaniment of a vocal or instrumental piece.
6. Reading at sight of full orchestra partition.
7. The improvisation of an accompaniment for a given melody.

All these tests must be successfully passed, the least deficiency in any one of them meaning a failure to obtain the diploma. So difficult has been made the securing of the diplôme de capacité that for the previous fifteen years there had not been a successful candidate. Miss Hoff-

mann, undaunted by the failure of others, successfully passed the ordeal and won the diplôme de capacité. On that occasion she received the gold medal presented by Leopold II., King of Belgium. She is the only artist who has been distinguished in this manner.

Six first prizes and the diplôme de capacité are the remarkable and exceptional results of her talent. She played with the magnificent orchestra of La Monnaie, conducted by Barwolf, in Brussels; with de la Chaussée's fine orchestra, in Antwerp; with the orchestra of de Swert, in Ostend. On all these occasions, as well as in the recital for which she was engaged by the house of Pleyel at the Palais des Arts Libéraux, in Paris, and in a great number of concerts and recitals given all over Belgium, the young pianist carried enthusiasm and success with her, eliciting highest praise from the press and proving to be what is called here "a drawing card."

Following are some of the critiques of leading newspapers:

The third grand concert of the Artistes Musiciens obtained, as do all these fine concerts, a great success. The honors of the concert went by unanimous decision to Miss Rachel Hoffmann. This young pianist has never ceased to work, and has made such enormous progress that she literally amazed those who had not heard her since her début. Fullness and beauty of tone, absolute accuracy of a masterful technic, bewildering digital suppleness and, what is worth more than all this, true pathos, expression and a refined style. Miss Rachel Hoffmann possesses an ensemble of qualities which place her beyond peradventure among the first and most gifted of pianists. She played in real virtuoso style the second concerto of Saint-Saëns, and also a few works for piano alone, which gave her full scope to display her talent completely. She was enthusiastically applauded, and scored a genuine and truthfully deserved triumph.—*L'Etoile Belge, Brussels.*

We have heard here Miss Rachel Hoffmann, a young and brilliant pianist of the Conservatory of Brussels, pupil of that master of the keyboard, Auguste Dupont. It was in the Polonaise of Chopin, with orchestra, that Miss Rachel Hoffmann revealed to us her magnificent talent. It would be indeed difficult to hear that orchestral polonaise played with a finer, surer technic, or more expression and sentiment. Yet it was only the beginning. The success of the young artist rose to a triumph when, in the second part of the concert, she interpreted pieces by Rubinstein and Dupont. She was recalled, encored and recalled again and again, and rarely have we witnessed here such a big success and general enthusiasm.—*L'Echo d'Ostende, August, 1889.*

By rare good fortune have we had at the Kursaal a special concert with a soloist, the soloist being Miss Rachel Hoffmann, the young pianist who created such sensation at the last concours of the Conservatory of Brussels. Endless applause, encores, recalls, nothing was wanting here to her success. The Polonaise of Chopin, accompanied by the orchestra, was specially effective and greatly applauded. In the second part of the concert Miss Rachel Hoffmann played alone. One of her encores was the Danse des Ombres of Dupont. She played throughout with rare virtuosity and a highly distinguished musical sentiment. Miss Rachel Hoffmann has been heard of late in Paris, and her success was as great there. The recital which she gave at the Palais des Arts Libéraux had attracted a large audience, including many of the most distinguished Parisian musicians, who were all enraptured with the talent of the young artist.—*Le Soir, August, 1889.*

The last concert has been one of the most interesting that we have attended. Miss Rachel Hoffmann is a highly distinguished pianist. Her technic is unfailing, and she showed that she also possesses delicacy and elegance. In the prelude and fugue of Bach one could fancy hearing a piece of virtuosity for flute and clavicord, so much expression did she lay in her playing.—*L'Escaut, Amers.*

The great attraction of the concert was Miss Rachel Hoffmann. We have already spoken once of the astonishing progress made by this young pianist. Our opinion of her talent has again been confirmed and even increased. She absolutely fascinated the public by her playing, which is as correct and elegant as it is fiery and expressive. The Carneval of Schumann, that work so picturesque and varied, was rendered in the true spirit of the master, and she played it as if inspired. It was a wonderful performance, made so



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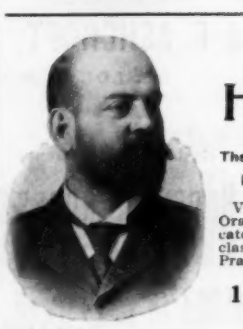
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by the accuracy and intensity of tone coloring and by the finesse and vivacity of feeling. She was given a rousing ovation.—*L'Etoile Belge, Brussels.*

These are criticisms of high order, which bear the mark of enthusiasm, and have been written by the most prominent critics.

Miss Rachel Hoffmann is a young lady of beauty and charm, of medium height and lithe and graceful figure. Her hair is a beautiful blonde. The many musicians and critics who have heard her at the two private auditions which she gave in New York are all confident that she will fulfil all that is expected from her, and that she is destined by her masterful playing, as well as by her charming appearance and demeanor, to make a great success in the United States.

Miss Rachel Hoffmann, in order to come to America, has temporarily resigned the important position of teacher at the Conservatory of Brussels, discarding at the same time numerous European concert engagements.

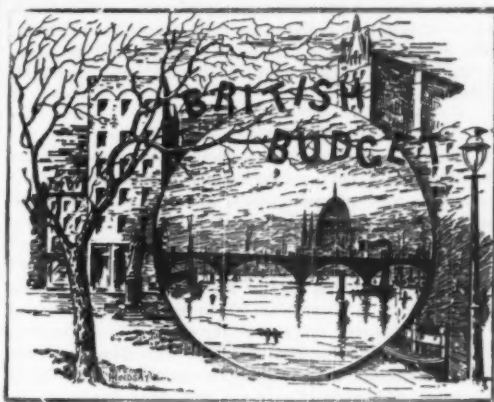
At her first appearance in Carnegie Hall she will play the G minor concerto of Saint-Saëns, which she has played with immense success with some of the best European orchestras.

Lavin's Success.—William Lavin, the tenor, made a successful appearance in Toronto on October 12 in the Stabat Mater.

Cappiani at Work.—Mme. Cappiani, the vocal teacher, having returned from Europe, has resumed her lessons at her studio, The Parker, 123 West Thirty-ninth street.

Clarence Eddy Returns.—Mr. Clarence Eddy, the organist, returned from Europe on Thursday on the Spree from artistic triumphs manifold and remarkable. He will be in Boston next week and reaches Chicago a week hence. His first appearance in this country since his departure for Europe in 1895 will be at the Auditorium, Chicago, with Theodore Thomas and orchestra on November 6 and 7. He will play two novelties of Guilman for organ and orchestra, Adoration and Adagio; also a new fantasy by Saint-Saëns, op. 101, and a toccata, by Capocci, the organist of St. John Lateran, Rome. Mrs. Eddy remains in London, and Mr. Eddy will join her in the spring.

Jessie Shay in Berlin.—Miss Jessie Shay, after a couple of months' delightful vacation spent with her mother in London, Paris and other interesting cities, reached Berlin, her ultimate point, some weeks ago. On November 27 the talented young American, who received her complete piano instruction in America, will give a concert at the Singakademie, assisted by the Philharmonie Orchestra, when she will play the Henselt F minor concerto, Paderewski's Polish Fantaisie and a group of solos. Already the young artist has played for Moszkowski several of his own works to the composer's extreme and cordially expressed satisfaction. He (Moszkowski) expressed the wish that Miss Shay would be able to include some of his solos in her Berlin programs this season. Great praise conveyed here; but Miss Shay deserves it thoroughly. Most lovers of refined piano playing in New York will remember Miss Shay's delightful, swaying, graceful interpretation of the Moszkowski valses in particular, and the exquisite, pearly limpidity of her performance.



BRITISH OFFICE THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., October 10, 1896.

MR. CLARENCE EDDY, the gifted Chicago organist, was in town for a few days this week before sailing for his forthcoming American tour. He will make his first appearance on his return at the Auditorium with the Chicago Orchestra on November 6 and 7. Mr. Eddy will play several manuscript compositions while in the United States this time that have been specially composed for and dedicated to him. Among these new works are a pastoral by Clarence Lucas, and an organ concerto by Dr. C. H. Lloyd, of Eton.

Mr. Eddy was entertained by Mr. Lloyd, and this eminent Englishman, whose influence on music in Britain—through Eton—is far-reaching, has become very much interested in the future of the art in America. A feeling that much may be expected from across the sea is fast growing here. The insularity of the people is gradually breaking away before the march of events, which from an international as well as local standpoint have been largely influenced by the pioneer work and current influence of THE MUSICAL COURIER.

Mr. Eddy will return to Europe next spring to keep in touch with the musical public in England, France and Italy, in all of which countries he has won a reputation as an organist of the first rank.

Mr. Cecil J. Sharp, B. A., has been appointed director of the Hampstead Conservatoire of Music.

The Amateur Operatic Society, which gave a successful performance of Dorothy last spring, soon commence work on a comic opera by Eichberg, entitled The Doctor of Alcantara. Mr. Louis H. Horst, an American, is president and moving spirit in this commendable enterprise.

The Life and Letters of Sir Charles Hallé will be published next month by Messrs. Smith, Elder & Co.

Madame Nordica sang at a grand concert at Birmingham last Monday night, and on Wednesday at Middlesborough. She will also appear at the Liverpool Philharmonie concert on Tuesday evening next, and leaves immediately for Paris. She will not appear in England until next season, when we shall again hear her in opera.

It will be heard with regret that Mrs. Bernard Beere is in a most critical condition.

Toole's famous theatre is in the hands of the "house-breakers," and the work of demolition has commenced.

Miss Ina Lawson, a soprano of New York, is in town for a few weeks. Report speaks highly of her work in New York, both as a soloist and conductor of the Lawson Choral Society. I believe she is trying to arrange something for next season with the Carl Rosa Opera Company, or, failing that, something in the concert line.

M. Auguste Wiegand, organist of City Hall, Sydney, N. S. W., who is in England on a visit, was reintroduced to Sheffield, after an absence of seven years, on October 4.

M. Wiegand played in Queen's Hall last night at the last of the Promenade Concerts. He was enthusiastically received. He plays at a number of recitals in London and the provinces this month, and sails again for Sydney November 8.

Sir Arthur Sullivan will conduct the singing of some of his own compositions at the annual concert of St. George's Chapel choir, which will take place at the Albert Institute, Windsor, on Monday, the 28th inst. I learn that since his return from the Continent recently he has been seriously indisposed. Sir Arthur's health is certainly a matter of much concern among his friends, and all who are interested in English music.

I had a call yesterday from Mr. H. Steinmeyer, of St. Louis, who reports that the progress made by Miss Keva Stanhope in the interpretation of the rôles in Wagner's music dramas is most satisfactory. The Gilbert and Sullivan operas still continue favorites with the English public, and Mr. D'Oyly Carte has several companies on the road all of the time. One of the best of these was at Newcastle last week.

The Carl Rosa Opera Company has had a good week at Manchester. In a second performance of the Valkyrie Mr. Hedmond as Siegmund was really excellent; at the first performance it was his clear enunciation and admirable acting which, combined with his wide experience of opera, carried the piece through as much as anything. Miss Elandi as Brünnhilde sang and acted with spirit. Indeed this lady has become a favorite with the company and has done really good work as *Elsa, Elizabeth* and in the above rôle.

Wagner seems to be gaining in popularity, and besides the works referred to the Meistersinger was given. The largest houses attend the performances when the works of the Bayreuth master are given. The other operas given included Faust, Carmen, Mignon and Don Giovanni—with Miss Elandi as *Donna Anna*, Miss Esty as *Elvira*, Mlle. de Lussan as *Zerlina*, all three American sopranos. So far the Carl Rosa season has been most satisfactory in point of attendance.

The prospectus for the concerts of the Glasgow Choral Union and Scottish Orchestra Company include twelve orchestral and three choral concerts; also twelve popular orchestral concerts, between November 2, 1896, and February 20, 1897, over a period of sixteen weeks, all in St. Andrew's Hall.

The choral works include Bach's St. Matthew Passion music, Beethoven's Ruins of Athens and Choral Symphony

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"There is no doubt that he is one of the greatest of living organists."—*London News Budget*, July 18, '96.

"If the Bach Society had only possessed the feet of this grand organist it might have spared itself the expense of a four manual organ."—*L'Osservatore Romano*, April 17, '96.

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—*Gazzetta Musicale di Milano*, April 23, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

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and a jubilee performance of Mendelssohn's *Elijah*. At the orchestral concerts, in addition to four symphonies (the second fifth, seventh and eighth), the last three piano concertos, and the violin concerto of Beethoven, the following items will be performed in Glasgow for the first time: Edward German's new Gipsy suite, and suite for orchestra in D minor; Tchaikowsky's *Romeo and Juliette* overture, Dvorák's *In der Natur*, Goldmark's *Merlin* overture, R. Strauss' *Till Eulen speigels* Merry Pranks, *Bacchanale* Venusberg, from *Tannhäuser*.

Other orchestral numbers include Brahms' No. 1 symphony in C minor, Dvorák's *From the New World*, Haydn's in G, Oxford and Tchaikowsky's No. 6 in B minor; overtures: *Fidelio* and *Coriolan*, *Anacreon* (Cherubini). The *Naiads* (Bennett) to Don Giovanni, *Magie Flute*, *Geneveva* (Schumann), *Flying Dutchman*, *Die Meistersinger*, *Lohengrin*, *Tannhäuser* and *Oberon* (Weber). The miscellaneous selections include plenty of variety, and are drawn from the works of Wagner, Beethoven, Berlioz, Brahms, Charpentier, E. German, Grieg, Liszt, Mackenzie, Schubert, Strauss and others.

Eugene d'Albert is to appear at the first orchestral concert, when he will play Beethoven's Concerto No. 5, in E flat, Liszt's *Don Juan* fantasia and several of Chopin's pieces.

THE HENSCHEL CONCERTS.

I have received the prospectus of the above named concerts, which have been continued under Mr. Henschel's direction as the London Symphony Concerts for the past ten seasons. Last year this clever program maker rather overshot the mark when he included Beethoven's nine symphonies in chronological order. Aside from this (speaking from an educational point of view) commendable error in judgment, Mr. Henschel has always been able to appeal successfully for the support of musical amateurs.

The choir will be requisitioned at several concerts, and among the choral works are Bach's *St. Matthew Passion*, *Requiem* and Dvorák's *Te Deum*. The latter is to be performed for the first time in England, and may be looked forward to as one of the most interesting novelties of the season. Among the orchestral novelties are Smetana's symphonic poem *Richard III.* and an *Idyll* by B. Luard Selby. A judicious selection from standard works has been made, and Dr. Hubert Parry will conduct his own overture to an *Unwritten Tragedy* at the sixth concert.

Among the artists engaged are Mmes. Duma, Florence, and Henschel; Messrs. Ffrangcon-Davies, George Holmes and Daniel Price, vocalists; Misses Fanny Davies, Eibenschütz, Adele Aus der Ohe and M. Slivinski, pianists; Mme. Roeger-Soldat, Mr. Joseph Ludwig and Mr. Maurice Sons, violinists, and Mr. Paul Ludwig, violoncellist.

Mrs. Henschel and Mr. Ffrangcon-Davies will sing the duet from the *Taming of the Shrew* (Goetz) at the first concert on November 13, which will be the last appearance of this famous baritone before his departure for America. On the same occasion Mlle. Aus der Ohe will make her first appearance in England in Liszt's concerto in E flat.

GUILDHALL SCHOOL OF MUSIC.

That immense institution on the Victoria Embankment, which is fostered by the City of London, has opened another year with the brightest of prospects. The number of students, which has now nearly reached 4,000, will probably surpass that magnificent total ere the present school year is closed.

The good work of raising the efficiency of this important school of music, so ably carried on by the late principal, Sir Joseph Barnby, is being continued by his highly esteemed successor, Mr. W. H. Cummings.

The large teaching staff, which now numbers over 120 professors, including the names of many of the leading musicians in London, has had to be increased, and at a recent meeting the music committee of the corporation made the following appointments: Singing—Miss Anna Williams, Mr. Arthur Oswald and Mr. R. E. Miles. Violin and Viola—Miss Cecilia Gates. Mandolin—Mrs. Fiammetta Waldhoff. Male Alto Singing—Mr. Munro Davison. Mr.

Fountain Meen, a present organ professor, was also appointed additionally to the piano staff. Mr. Alfred Gibson, violin professor, was appointed a professor of the viola. Mr. A. Barclay Jones, piano professor, was appointed professor of harmony.

INCORPORATED SOCIETY OF MUSICIANS.

A meeting of the committee appointed to arrange for the reception of the Incorporated Society of Musicians, on the occasion of their annual general conference at Cardiff the week after Christmas next, was held at Cardiff on Saturday afternoon.

The honorary secretary explained the program arranged by the general council for the conference, which opens on Tuesday morning, December 29, under the presidency of Mr. F. H. Cowen, when a paper on Welsh music, with illustrations, will be read by Mr. John Thomas. Mr. W. H. Cummings, the newly appointed head of the Guildhall School of Music, will preside on Wednesday morning. The afternoon would be given up to sight singing and an organ recital by Mr. J. J. Beale, of Llandaff Cathedral. On Wednesday evening the South Wales section of the society will invite the visitors to a concert at the Park Hall illustrative of the condition of music in South Wales, the program being principally performed by the Cardiff orchestral and musical societies. On Thursday morning and afternoon meetings will be held, with Dr. Bennett in the chair. On Thursday evening Welsh music will be further illustrated by a concert performed by the Royal Welsh Ladies' Choir and the Royal Welsh Male Voice Choir. On Friday morning the annual general meeting of the society will be held, Mr. W. B. Broad in the chair; in the afternoon an organ recital will be given by Mr. G. H. Cole, the annual banquet taking place in the evening, with Mr. F. H. Cowen as chairman.

CRYSTAL PALACE SATURDAY CONCERTS.

This series of concerts, that have now been carried on for over forty years, may be discontinued after this season for lack of support. Notwithstanding this sinister rumor, there certainly was no sign of decline in the spirited manner of Mr. Manns and his artists on Saturday. They gave an excellent reading of the C minor symphony, Sterndale Bennett's overture *The Naiads*, and Weber's *Der Freischütz* overture. True, the concert would have gained additional interest by the introduction of an orchestral novelty, but the lack of this was made good by Herr Julius Klengel, the instrumentalist engaged, who brought with him two novelties, viz., a concerto for violoncello and orchestra, by Klughardt, and a tarentelle from his own pen. Klengel, as usual, played splendidly, having afterward great success with his tarentelle, which is or would be difficult enough if written for the violin. As encore he played Schumann's *Abendlied*. Mr. Barton McGuckin sang *Werbelieder* (trial songs) and *Walther's* prize song from *Die Meistersinger*.

THE IRISH MUSICAL FEIS.

The Feis movement is now assured of success, and the executive committee are in a position to issue particulars of their scheme. All through the summer the specially elected musical sub-committee worked hard at the drawing up of a list of competitions, not only in vocal and instrumental music, concerted and solo, but also in the very important domain of original composition, contests which cannot fail to draw forth the latent talent of the Emerald Isle.

The competitions for composers are open to both professional and amateur Irish composers. The term "Irish composers" will include not only those of Irish birth or parentage, whether resident in Ireland or elsewhere, but also those of British or foreign parentage who will have been resident in Ireland for at least three years on May 1, 1897.

This clearly includes Irish-Americans, and I hope that some of these gifted writers will compete for the prizes.

The last date for receiving MSS. is February 15, 1897, so that no superfluous time is left for the designing of book

and score of the Irish cantata, the performance of which will be a most interesting feature of the Feis. Out of the total of about £400 offered as prizes in the various competitions £82 is allotted for compositions as follows:

- £30 for the best cantata on an Irish subject or to words by an Irish author, for solos, chorus and full orchestra, about forty minutes in performance.
- £10 for the best concert overture for full orchestra, about ten minutes in performance.
- £10 for the best arrangement of Irish airs for wind band.
- £10 for the best string quartet, only part of which may be performed.
- £5 for the best anthem or motet, with organ accompaniment.
- £3 for the best unaccompanied part song.
- £3 for the best song on Irish subject, or ballad in style of ancient Irish melody, to words by Irish author.
- £3 for the best violin and piano duet.
- £3 for the best piano fantasia on Irish airs.
- £3 for the best harp solo.
- £3 for the best arrangement of Irish air as part song.

The adjudicators will be musicians who are otherwise unconnected with the Feis. Only the names of successful competitors will become known. Each composition must bear a motto only, and must be accompanied by a sealed envelope bearing the motto inside, and the name and address of the competitor inside. Only the envelopes of the winners will be opened.

Unsuccessful MSS. may be obtained from the honorary secretaries within two months after the competition by sending motto and postage.

The copyright remains the property of the composer.

No competitor may send in more than one composition for any competition.

Compositions for the Feis prizes must not have been printed or performed in public previous to the competition.

NORWICH FESTIVAL.

The festival opened on Tuesday night, October 6, in St. Andrew's Hall, Norwich, with a performance of selections from Händel's seldom heard oratorio *Jephtha*. On Monday and Tuesday rehearsals, hurried and unsatisfactory, were held, but the standard of excellence reached at the first concert was an earnest of good work for the week. There was a goodly audience present.

Doubtless the good spirits evident on all sides may be traced partly to the visit of the Prince of Wales, as indicated by the large booking for Wednesday's performances, when His Royal Highness, the Duke and Duchess of York and the Princess Louise (Marchioness of Lorne) were present. The chorus, which is of course the nucleus of the festival, numbered about 270 voices, including some of the choristers from the cathedral. There were contingents from Great Yarmouth, Lowestoft, North Walsham, Swanton Abbott, Wymondham and Shipdam, thus making it representative of the county of Norfolk rather than of the city of Norwich alone. The band of seventy-four performers, led by Mr. G. H. Betjemann, was principally drawn from London. Dr. Horace Hill was chorus master, and Dr. Bunnett presided at the organ.

Mr. Randegger secured thoroughly good work from all concerned in the opening performance. The choruses, *When His Loud Voice*, *How Dark*, *O Lord*, *Are Thy Decrees*, and *Cherub and Seraphim*, gave an opportunity for these choral forces to display their voices and training. The accompaniments were admirably played by the band, and the singing of the principals was much enjoyed. These included Miss Ella Russell, Mrs. Katherine Fisk, Miss Sarah Berry, Miss Gertrude Izard, Mr. Ben Davies and Mr. Watkin-Mills.

In the airs *Tune the Soft*, *Melodious Lute* and *Farewell*, *Ye Limpid Springs*, Miss Ella Russell wrought her audience to a high pitch of enthusiasm. *Waft Her Angels*, sung by Mr. Ben Davies, was also highly appreciated, while in the bass recitations and solos Mr. Watkin-Mills' voice and artistic singing were heartily applauded. Mrs. Katherine Fisk, although somewhat nervous, soon made friends with the audience, and in *Let Other Creatures Die* established herself as a favorite.

On Wednesday morning the weather was fine, and all Norwich, together with a liberal gathering from the surrounding country, waited anxiously for the visit of royalty to the East Anglian capital. The decorations were not as elaborate as they would have been had it not rained so

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copiously the preceding day, but many flags were displayed, and the vast crowds that lined the streets gave a royal welcome to the distinguished visitors. Their arrival was somewhat delayed, but the crowd of over 1,300 people, who had gathered in St. Andrew's Hall, waited patiently until Mr. Randegger raised his baton to conduct the National Anthem, which was sung as the royal party, preceded by the officials of the corporation and festival, entered the hall.

The Rose of Sharon was then given, conducted by the composer, Sir A. C. Mackenzie. This work, though seldom heard in London, has become a favorite with our provincial choral societies, with whom it has steadily won its way since its first production in 1884.

Mr. Lloyd was the only one of the original quartet present, and associated with him were Mme. Albani, Mrs. Katherine Fisk and Mr. Andrew Black. Mme. Albani was in excellent voice and sang with much spirit, and the tenor music was delightfully interpreted. The less important parts for the contralto and baritone were efficiently rendered. The choruses would have been improved by further rehearsal, and the orchestra would also have profited by more preparation. At the close of the first part the Prince of Wales congratulated Sir A. C. Mackenzie and Mme. Albani.

Wednesday evening's concert was also graced by the presence of the royal guests. Grieg's ever popular Peer Gynt suite, No. 1, opened the program, and in deference to the wishes of the audience Mr. Randegger repeated the last movement. Dr. Parry then conducted a fine performance of his *Blest Pair of Sirens*.

The new violin concerto of Mr. Frederick Cliffe is written in the orthodox three movements. The last is by far the most effective, having some happy Hungarian characteristics. The other two movements also contain some fine writing, but the whole work needs careful revision and condensation. Mr. Nachez gave a brilliant, though hardly impressive reading of the work.

Mr. Randegger's dramatic cantata *Fridolin* took up the second part of the program. This work was first given at Birmingham in 1873, when Mr. W. H. Cummings sang the part of the page, now taken by Mr. Ben Davies. Miss Ella Russell was well suited in the expressive soprano music and the duet *My Waldemar*, with Mr. Andrew Black, was one of the best features of the concert. Mr. Watkin-Mills sustained his difficult part with artistic results, and the performance was one of all round excellence.

Thursday morning brought the performance of the *Elijah*. Mendelssohn's choral masterpiece lost none of its glory on this occasion, for Mr. Randegger led his forces through the familiar numbers with the best attainable results. The interest in the work centred chiefly in Miss Ella Russell, whose interpretation of the widow's part left nothing to be desired—in fact it was memorable—and in Mr. Andrew Black's magnificent portrayal of the part of the prophet. Mrs. Fisk, too, scored in *O Rest in the Lord*, which is unfortunately always taken at a tempo requiring evident exertion on the part of the singer, thus destroying the spirit of the words. Mr. Ben Davies sang *If with All Your Hearts* with much fervor.

The chief novelty of the festival, *Hero and Leander*, was produced in the evening under Signor Mancinelli's direction. It was intended for the stage by both its composer and the librettist, really Signor Arrigo Boito, who hides behind the nom de plume Tobia Gorrio. Consequently it would be unfair to form a judgment on the work when it had to be given under circumstances that precluded bringing out many of the collaborators' intentions. Again, it suffered by translation, for the English version

of Mr. Mowbray Morris does not adapt itself well to the music.

In the music there are many reminiscences of other works, but obviously these are the result of the composer's assimilation of the many scores which he has at his fingers' ends. His music has a spontaneity about it that could only come from a mind filled with a subject and master of the technic of expression.

The *Redemption* was given on Friday morning with these soloists: Madame Albani, Miss Gertrude Izard, Miss Sarah Berry, Mrs. Katherine Fisk and Messrs. Lloyd, Reginald Brophy, J. H. Brockbank, Andrew Black and Watkin-Mills, who sang the principal parts in Gounod's sacred trilogy with all the earnestness necessary for this work that now may be called a classic.

The festival was brought to a close last night and the authorities are highly pleased with the success, both artistic and financial. The closing program was a miscellaneous one. It opened with the *Leonora* overture No. 3 and included Edward German's orchestral suite in D minor and the third act of *Lohengrin*. The artists associated in the last were Mme. Albani, Miss Izard, Mr. Edward Lloyd and Mr. Watkin-Mills.

A novelty was also included, viz., Dr. Stanford's Irish ballad for chorus and orchestra, *Phauidrig Crohoore*, founded on the poem by J. Sheridan Le Fanu. It proved a brightly written, characteristic work, and should prove as attractive to choral societies as the same composer's *Revenge*. F. V. ATWATER.

Lillian Blauvelt.

A CONCERT singer is but slightly known beyond the figure she presents on the platform, in fashionable evening clothes, before fashionable audiences. The *éclat* of the operatic and dramatic stage does not follow her; she is simply a name and a voice.

She should be something more when the voice is fresh, sweet, all satisfying, all convincing, the personality magnetic enough to spread like a wave through the throng, and that the many who have listened to the rich phrases of song from Lillian Blauvelt's lips may know something of the woman, I searched for and found her very recently.

When she approached me in the rich afternoon light I was impressed by the emphasis of her type. There is a style of pale, ethereal eyed blonde who suggests a violet, and just as surely does Lillian Blauvelt suggest a deep colored, full leaved, gracious red rose.

It was strange to find her a Brooklynite by birth, an American in feeling and opinion, for her face is that of a southern born woman.

This secret of song, hidden and invisible in her throat, is not the only gift Miss Blauvelt possesses. She is musical in mind, and long before her child's voice gave promise of its present power she had mastered the technic of the violin.

"I commenced studying violin playing under Richard Arnold when only seven. After remaining with him a year or two I played in many concerts, and I fully expected some day to be a violinist; needless to say, I was filled with the determination to be a great one."

"At that time you did not dream that one day you would be a singer?"

"My mother wished it, but I was engrossed with my violin. How I loved it! and"—lifting it from its velvet case on the table beside her—"how I love it still! I wish some one would write an opera on a modern theme where the heroine plays the violin, and give me a chance. It is my dream to do this. It is also my dream to possess a Stradivarius. The violin is such a companion!"

"When did you commence to study singing?"

"I was fifteen years old when the National Opera started here. I applied for admission to the National Opera School and was accepted. Mme. Fursch-Madi advised me to give up the violin for the voice. For one year I studied solfeggio, Italian, but not singing, as I was too young to have more than an occasional lesson. Toward the latter part of this time I did become a regular pupil of Mme. Fursch-Madi's, and when she was away, singing in opera, I studied with Bouhy. In him I felt I had found my teacher. When he left America I followed him to Europe to study French repertoire with him."

"Did you appear in grand opera abroad?"

"Yes; at Brussels I appeared as *Mireille*, *Mignon* and *Violetta*. I was complimented by the Queen, and I may say I was very successful. In Paris I sang at miscellaneous concerts; also at all the principal salons. While there Mme. Nilsson sent me some very charming compliments. I knew Delibes, the great composer, and the bolero of his as I sing it was taught me by him. Bruneau selected me for the part of *Angélique* in *Le Rêve*, dramatized from Zola's novel. He died before it was put on."

"You went to Russia, I believe?"

"Yes, I paid a memorable visit to that strange, interesting and terrifying country. I went to Moscow to appear in a series of concerts. A lady prominent in court circles had been instrumental in bringing me to Moscow, and I found on arriving there I was considered the rival of a Russian singer of whom I had previously heard nothing. Then a feud began between the other singer and her friends and the lady who championed me. I was warned that my life was in danger; I received an anonymous letter telling me not to appear at an apparently innocent supper in a private house, because I would be poisoned. The latter threat disturbed me very much. I insisted on going, however, but I made an inward vow to touch no food within those portals. Fancy my horror when the first words, according to Russian custom were: 'Will you come into the dining room and have a cup of tea?' It is very amusing to tell about now, but I assure you I was shivering as I stirred that tea, and at last in the bustle attending the entrance of some one else I changed my seat and assumed a pose before an empty cup."

"I suppose you received a great many gifts in Russia? They love music there and are so lavish in showing appreciation."

"These enameled spoons, a turquoise ring, and several other lovely things were given me; but I think the most unique gift was a tremendous basket of blood red camellias which were handed up over the footlights; and what do you suppose they were tied with? A long, Russian sable boa. It was a princely tribute, indeed! I knew Rubinstein in Russia. It was near the end of his wonderful life—he was almost blind."

"Tell me about your American début."

"I first appeared after my return with Seidl, and sang selections from *Cavalleria Rusticana*. Since then I have appeared constantly in concerts all over the country, and lately with Walter Damrosch at the Sunday evening concerts in Carnegie Hall."

"You will one day appear in grand opera here, of course?"

"If I could only echo 'of course' positively!" she said with an anticipative smile, nodding her head. "But I do say it hopefully. That is my dream, my ambition—and there are signs which say it may not be far away."

"You would rather be a singer—than 'just a woman'?" She extended both hands in a gesture of doubt, shrugged

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her shoulders, while a little veil seemed to have fallen across the humid brilliance of her eyes.

"I hardly know. No woman can have both. Ambition demands one, and it is thrilling, delightful. But, ah! the calm joys of the other, which the woman in public life can never know! If the choice were given me in the beginning I would have chosen to follow art as I have done—and I am happy. But I am a dog in the manger—for I'd like to be 'just a woman' too!"—*Kate Jordan, in Leslie's Weekly.*

Not a German.

CHICAGO, October 15, 1896.

Editors *The Musical Courier*:

I BEG to inform you that Carl Halir, the great violinist, is not a German, but a Bohemian; that he speaks German does not imply that he is a German.

Very respectfully, A SUBSCRIBER.

Wagner on Mendelssohn.

CHICAGO, October 10, 1896.

Editors *Musical Courier*:

I NOTICED in a recent issue of *THE MUSICAL COURIER* (October 7) a communication from Mr. Lee Bling, dated at Berlin, in which he quotes, from Vianna da Motta's book, Von Bülow's favorable criticism of Mendelssohn, to which Mr. Lee Bling adds:

"How different Wagner's opinion! He asserted that Mendelssohn never once succeeded in creating a work which answered the first requirement of art, viz., the ability to touch the heart and soul."

Whether this was Wagner's mature opinion of Mendelssohn I cannot pretend to say. But certainly as late as 1877, according to very trustworthy authority, he held a different opinion, and one which is not so widely at variance with that held by Von Bülow as to warrant Mr. Lee Bling's exclamation.

In an article by Edward Dannreuther on Richard Wagner in Sir George Grove's Dictionary of Music and Musicians the writer, after remarking that "Mendelssohn's overture, *The Hebrides*, was a prime favorite of Wagner's, and he often asked for it at the piano," gives Wagner's own words concerning Mendelssohn:

"Mendelssohn was a landscape painter of the first order, and the *Hebrides* overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passage where the oboes rise above the other instruments with plaintive wail like sea winds over the seas. Meeresstille und glückliche Fahrt also is beautiful; and I am very fond of the first movement of the Scotch Symphony. No one can blame a composer for using national melodies when he treats them so artistically as Mendelssohn has done in the scherzo of this symphony. His second themes, his slow movements generally, where the human element comes in, are weaker. As regards the overture to *A Midsummer Night's Dream*, it must be taken into account that he wrote it at seventeen, and how finished the form is already!"

With this quotation before me I trust I may be pardoned if I prefer to accept Wagner's opinion of Mendelssohn as expressed by himself, rather than Wagner's opinion of Mendelssohn as expressed by Mr. Lee Bling.

HERMAN L. WALKER.

Inez Grenelli.—Miss Inez Grenelli, the talented soprano, has been engaged to sing with the Listemanns at a concert in Pottsville, Pa., on November 12.

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Mlle. Alice Verlet.

IT was while singing at the residence of the American Ambassador in Belgium that Mlle. Alice Verlet was persuaded to visit the United States. This gifted young songstress had just completed a season at the Opéra Comique, Paris, where she made her first appearance before the Parisian public in Victor Massé's opera *Les Noces de Jeannette*, and never before was a débutante more enthusiastically received. The audience was veritably fascinated, and enacted some scenes of warm applause.

Mlle. Alice Verlet is a native of Brussels, Belgium, where her father holds an official position. From both father and mother she inherits fine musical tastes, and in the earlier of childhood's years manifested undoubted predilec-



Mlle. ALICE VERLET.

tions and intense love for music in all its forms. When but eight years old, Mlle. Verlet began the study of the piano and harmony, guided by the best masters in her native city. Rare intelligence and her extraordinary sense of sound made her study of harmony a mere pastime.

At the age of about sixteen it was discovered that there were great possibilities in the wonderfully sweet voice, and she was immediately placed in the hands of the celebrated Mme. Moriani, under whose judicious care and guidance such marked progress was made that Mlle. Verlet's friends urged her to devote herself to a professional career.

After seriously considering the matter this she decided to do, and in 1893 made her professional début at Louvain, Belgium. The most grateful success was the result, her singing carrying everything by storm. Immediately after she appeared at Brussels before Her Majesty the Queen of Belgium and other members of the nobility, among whom was the well-known Countess of Flanders, who complimented her in the warmest terms. After this

concert a successful future was assured, and a series of triumphs awaited her in all the principal cities of Europe.

In July, 1895, she sang in London, where she received the most flattering offers from the late Sir Augustus Harris, which she was obliged to refuse, having already been engaged by the management of the Opéra Comique, Paris. While in London at a reception tendered to the well-known pianist Arthur de Greef, of the Conservatoire of Brussels, she was heard by Jean Nicode, who immediately engaged her for the great Symphony concerts in Dresden. During the summer of 1895 her services were secured by the management of the Kursaal of Ostend, where her singing of *Traviata* was so successful that five recalls were demanded, and she was engaged for a number of appearances. On one of these occasions she created the soprano part in *Le Luthier de Cremona* by Jenö Hubay's, director of the Conservatoire of Buda-Pesth, in which the composer conducted. The success of this lovely cantatrice is sure to be immense, for added to her gifts of song are charms of manner. She possesses a sweet personality and magnetism that win and hold those who have been fortunate enough to meet her.

She was the honored guest at Newport during the past summer in the homes of its most cultured residents, and the favored few for whom she sang unanimously unite in praise of the rare voice of the beautiful girl. French to her finger tips she is, with the chic manner and *gaieté de cœur* which make the French woman so irresistible. Mlle. Verlet's voice is a fine soprano, very clear and even, and admirably trained; not a trace of the objectionable tremolo is perceptible, but all the tones are firm and true. It is evident that she possesses undoubted dramatic talent and musical grace of attitude and gesture. She understands thoroughly twenty-five operas, and is a linguist of fine attainments, singing in French, Italian and German; English she speaks with the prettiest accent imaginable, and promises to sing it "some time," she adds with winsome naïveté.

Her first public appearance in New York will be in Carnegie Hall at the Damrosch concert on the evening of November 1, and she has been engaged as soloist for several Thomas concerts. Mlle. Verlet has signed a four years' contract with Mr. Victor Thrane for concerts and the operatic stage in this country and Europe.

Rosenthal and Boston Symphony.—Rosenthal will be the soloist at the first concert given by the Boston Symphony Orchestra at the Metropolitan Opera House on November 13—two days after his own début at Carnegie Music Hall. In the following week he will give two recitals on the afternoons of the 17th and 19th, which will likewise take place at Carnegie Music Hall. Later on, after an extended tour of the West and South, Rosenthal will be the soloist of the New York Symphony Society on January 7. His fourth and fifth recitals will also be given during January.

Alfred S. Baker Dead.—Alfred S. Baker, organist and choir master of St. James's Church of this city, died at Trinity rectory, Princeton, N. J., on Tuesday, October 13. Besides his work as kapellmeister, Mr. Baker was a musical composer of growing renown, and his anthems, church services and hymns are well known in many musical circles. He left unfinished an oratorio, which he began to write while studying with Dvorák. His latest work was an academic overture, written by request for the sesquicentennial celebration of Princeton University. He was graduated at Princeton in the class of 1890, and was a member of the University Club of this city. He was buried in Princeton on Sunday afternoon at 8 o'clock.

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[TRANSLATION.]

Mr. ARTHUR ABELL has been my pupil for five years, and I recommend him highly as violin teacher, especially for those who wish to have instruction with me later on.

CARL HALIR,
First Professor Berlin Royal High School and Concertmeister Berlin Royal Orchestra,
BERLIN, June, 1896.

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D'Arona's Hints to Vocalists.

METHODS.

(Continued.)

THAT teachers do not agree in their methods of developing and educating the singing voice is very easily explained. In the first place, honest men and women differ on more than one important subject. Some, for instance, believe in free trade, others advocate protection; there are honest Democrats, and sincere Republicans, who have made a serious study of political economy. How are these differences accounted for? Educated men, presidents of colleges, cannot agree upon hundreds of questions capable of solution. Questions that the mind can grasp, concerning which the evidence is open to all, and where the facts can be with accuracy ascertained.

Look at questions of religion! Where can be found greater men with greater differences of views and opinions than in this vast field of inquiry? The scientists, do they agree? Can they agree? Look at the medical profession? The philosophers from Plato to Kant disagree, and no one will be able to take out a patent and make money by it in the vocal profession. Leibnitz took no patent out for his Differential Calculus, nor did Sir Isaac Newton for his theory of gravitation. As a matter of fact gravitation existed before its discovery, and would exist if all humanity forgot it. Men of the most undoubted mental eminence, such as Kapila Kanada and other founders of philosophical schools have contradicted each other, and although opinions may be based upon knowledge, *knowledge is not based upon opinions*. The knowledge of certain things gives one man his opinions, the knowledge of other things, although analogous, may give a man other opinions; complete knowledge embraces it all and means *I know*, and no mortal being can say *I know it all*.

All art is based upon science, and science is nothing but the finding of unity; but as soon as any science has reached the *perfect unity* it will stop from further progress, because it will then have reached the goal of perfection. For instance, chemistry must stop when it has discovered one element out of which all others can be made. Physics will stop when it has discovered one energy of which all others are but manifestations. The science of religion will be recognized when it discovers Him who is the one life in a universe of death; who is the constant basis of an ever-changing world; who is the only soul out of which all souls are but manifestations. Thus, through multiplicity, this ultimate unity is reached. This is the goal of all sciences.

Manifestation and not creation is the world of science to-day. Beautiful tone is a manifestation and not a creation; but the artist delivering that beautiful tone can project his ideality through and around it, and make it also *his own creation*. Philosophy in Sanscrit means "clear vision," and we must also be good philosophers if we would teach or be taught this beautiful work, of which the voice is but a manifestation. This may at first seem strange, but as "Reason is really stored and classified perception preserved by memory," as Vinecananda says, we must have a good supply of philosophy ("clear vision") to start our vocal work upon, or our conditions are imperfect. One can be a most intelligent person upon every other point and yet a downright idiot in his knowledge of the requirements necessary to the successful vocal artist—even the subtlety of the work, dealing as we do with the unseen, is something that must be *felt* to be understood. To make it then a *general* knowledge is im-

possible, since, as I've said before, we are all in different stages of development, mentally. Some are born masters, some are born servants, some are born for commerce, some for philosophers and scientists, some born blacksmiths, some born artists. All may be possessed of fine voices, *with the exception of the artist*. He may have been born with even a mediocre voice, *but the man who was born the artist, even with the mediocre voice, will excel where the beautiful voices will fail*. His environment may be in the shop, or in the field, yet he will assert himself, and gain recognition.

We have too many material, matter of fact methods for the manufacture of singers. Rules and mechanically practical, everyday methods, necessary to a great extent in all other fields of art in a certain sense, but *widen* the distance from this one. It has no rival, but stands alone in all its grandeur. Thousands of books, hundreds of methods, hundreds of rules, thousands of teachers, thousands of pupils, and what are they? Why cannot they reach their goal after all their toil and years of sacrifice? Those who find this question beyond their understanding are answerable for the results. The first thing I tell my pupils is that they must separate the singer from the student, for no pupil can afford to serve two masters, and that the one who thinks and reflects upon the lesson will reach a point the plodder never sees, even at a distance. It takes equal ability on the part of both teacher and pupil to make an artist, and yet many a great artist has become one from her own abilities independent of the teacher, good or bad, but never was there known a great *teacher* who could make an artist out of a *fool*, no matter what his voice. Determination on the part of a pupil to be an artist won't make her one; no amount of study and time will accomplish that, which is only prompted by vanity, conceit and love of money.

Willing to work so hard, as Miss Fannie Thomas says, "is only verbal hysteria." It will do in manual labor, &c., but in this art *never*. It is not achievement; it is the development of intuitive recognition of truth and that which we call the divine spark for the lack of a better name, and which no *teacher* can put in a *pupil*, but which a good teacher should be able to tempt out *if there*, and nourish it and keep the weeds away, so it may grow and grow. The teacher must see with her pupil's eyes, feel with her sensations, breathe with her breath, &c. From knowledge comes knowledge, but from zero comes zero. The more learned your teacher is on all points the better she will understand her art and be able to impart it. Singing is not a *trick* or the result of certain exercised muscles; it is a knowledge more profound, something a teacher must even coin words for, therefore must ever be beyond the reach of the majority; were it not so, there would be so many great singers that hand organs would be nowhere.

FLORENZA D'ARONA,

124 East Forty-fourth street, New York.

From Europe.—Miss May Callender and Miss C. De Forest returned from Europe on Friday on the Lucania. On the St. Paul on the same day Mme. Scalchi and members of the Imperial Opera Company arrived.

Route of Boston Quintet.—The Boston Quintet, with Louis Blumenberg as solo 'cello and Thomas Ryan, the well-known clarinet soloist, plays in Montreal to-morrow; St. Johns, Que., October 24; Three Rivers, 26; Quebec, 27; Sherbrook, 28; Montreal, return engagement, 29. On Monday the organization was heard at Kingston, Ont., and last night at Brockville. The season, which began September 24, has been an uninterupted success so far.

Victor Thrane, Manager.

MR. VICTOR THRANE has just returned to New York and reopened his offices in the Decker Building, where he will conduct his business as a manager of artists—a business of which he is the exclusive representative in New York. Mr. Thrane is not a general agent, undertaking the affairs of artists already established, but purely a manager who takes in hand the career of artists young or unknown to America, launches them, pushes them, and if they have the will to back his energies establishes them finally with success.

Being himself a musician and a good amateur violinist, Mr. Thrane is well fitted to distinguish talent, and the aim which he has set before him is the introduction to the American public of new and good musical material which merits to make its mark.

It is well known that the success of Ellen Beach Yaw was obtained under the management of Mr. Thrane. The Yaw instance, however, typifies the power of Mr. Thrane's energy rather than the nature of his artistic preferences, which do not run in the sensational or phenomenal groove, but belong to high-class, legitimate art.

This season Mr. Thrane will manage the great Dutch pianist Sieveking, whose superb and magnetic playing was barely indicated to the American public at his appearance with the Boston Symphony Orchestra here a couple of seasons ago, immediately after which Sieveking was recalled to Europe. Important dates for the coming season have been made by Mr. Thrane for Sieveking and a full list is fast filling up.

Another artist will be Mlle. Alice Verlet, soprano coloratura, of the Opéra Comique, Paris, whose claims to public favor will soon be recognized. She is a brilliant and attractive young singer, and already Mr. Thrane has booked for her a large number of prominent engagements, while others are being rapidly negotiated.

Although genial and kindly, Mr. Thrane is reserved in his bearing and equally reserved in his promises. A man of strict integrity and reliability, who sees clearly without being too sanguine, Mr. Thrane promises nothing which he does not see his way to perform. Once promised he spares no amount of pains, planning and arduous activity to compass the end which precedent proves him to be particularly successful in doing.

Mr. Thrane's refined social affinities, as well as genuine and cultivated musical tastes, make it extremely agreeable for artists who come in contact with him. He comes into his social and artistic gifts by heredity, his family being an aristocratic Norwegian one and musical throughout.

Mr. Thrane was himself born in America, being the son of Dr. A. Thrane, a prominent physician in the West, but his grandfather, Marcus Thrane, was a distinguished literary and patriotic figure in his native Norway, a close friend of the patriot Kossuth, and a great influential force through a newspaper of which he was owner. In the columns of that paper Ibsen first exploited himself, his genius being early recognized by Thrane, who was his friend. An article in the May *Metropolitan* details some of the old Thrane family history, which accounts fully for the qualities of honor, honesty, intelligence and zealous energy inherited by Mr. Thrane, and which must mark out for him a successful and honorable career as manager.

The enterprise, as well as energy, required in introducing a new talent is not everywhere to be found. Mr. Thrane has assumed the task which ordinary agents shirk, and knowing good material when he meets it he will undertake to bring it to the light. Already this season his hands are pretty full.

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BOSTON, Mass., October 18, 1896.

MR. ALBERT CHEVALIER made his first appearance in Boston at the Hollis Street Theatre, October 12. He then sang *The Future Mrs. 'Awkins*, *My Old Dutch*, *Our Bazaar*, *Our Court Ball*, *Knocked 'em In the Old Kent Road*, *Blue Ribbon Jane*, *Tick-Tock* and *Our Little Nipper*. His accompaniments were played sympathetically and artistically by Mr. Alfred H. West.

I share in large measure the enthusiasm of Mr. George Moore for the music hall, although I am not sure that the 'all' is a survival of Elizabethan England, nor am I convinced that in the development of the 'all' is "the only chance of again possessing a dramatic literature." But when Mr. Moore remarks in a fine burst, "The music hall is a protest against Mrs. Kendal's marital tenderness and the abortive platitudes of Messrs. Pettit and Sims; the music hall is a protest against Sardou, and the immense drawing room sets, rich hangings, velvet sofas, &c., so different from the movement of the English comedy with its constant change of scene; the music hall is a protest against the villa, the circulating library, the club, and for this the 'all' is inexpressibly dear to me," I feel like shouting with Mr. Moore. The 'all', to be sure, is like the sheet seen by Saint Peter in a vision. For instance, I am not thrilled by

Aubrey Plantagenet, can't you just imagine it,
Eyes full of liquid light, hair black as jet;

Nor am I moved within by

Come where the booze is cheaper,
Come where the pots hold more,
Come where the boss is a bit of a joss,
Come to the pub next door.

But the conventions of the music hall, unlike the conventions of the opera, Mr. Henry Irving, Mrs. Kendal and academic makers of symphonies, do not irritate. Even in their idiocy is there a certain peculiar joy.

Now, we have no music hall in Boston, for the parental government has decreed that beer and music work together for unrighteousness.

As you know, the parental government is very strict. It would not allow the children to have the beautiful Bacchante of Mr. Macmonnies, although Mr. McKim offered it as a gift to the Public Library. Some of the objectors thought the statue "a monument to inebriety," and therefore unfit to exult in mad and madding beauty within sacred walls. Yet are there statues of public men displayed conspicuously in this town which drive all the artistically sensitive to drink. Alas, the committee did not understand or appreciate the symbolical meaning of the worship of Bacchus, the mere thought of which put Mr. J. F. Rowbotham in a swooning, half-delirious state (see his *History of Music*, vol. ii., pp. 518-524).

And if we have no music hall, neither do we have costers among us.

Mr. Chevalier therefore presented a strange type in an incongruous place.

Knowing the costers and costermongerdom only from Gilbert's lines, pictures of costumes and books on the street life of London, I cannot put my hand on my heart and swear in a clear, bell-like voice to the truth or the falsity of

Mr. Chevalier's impersonation. The music halls of London have voted tumultuously in his favor. On the other hand the *Pall Mall Gazette* said a fortnight or so ago, apropos to the death of Miss Bessie Bellwood: "Mr. Chevalier has made the stage coster a namby-pamby individual, seeking after something better than his native life and surroundings."

To the American the question of faithfulness in character drawing is of little moment in judging of Mr. Chevalier.

I am not sure that absolute realism would be forgivable in music hall art.

In 1893 the *Pall Mall Gazette* put forth these views:

The art of the music halls is like every other art, in that it works out its subject through its medium. Among all the arts it comes nearest to that of the drama. But both in topic and in treatment it breaks sharply off from its cousin. The characteristic limitations of the performance—its simplicity, the single performer, or at most the one act sketch, the shackles of music, the conventions of dress and scene—narrow down the range and complexity of the life that the music hall is able to present. The drama can put forward character clashing with character, life in all its essential bearings. The sketch, or characteristic song, stands to drama as drama stands to novel. Its scope is less; its vividness of portraiture, harder to attain, is more forcible and self-sufficing when it is attained. Drama can get a grip of a solid ganglion of life; the music hall only of a plane section. Moreover, it is the privilege of drama to put life itself on to the stage. Art can never and should never be nature, but the theatre comes far nearer to a literal translation of it than music or sculpture, painting or pure literature. Here the music hall lags behind it. You cannot put Mr. Gus Elen onto the stage as a real Covent Garden porter—first, because Covent Garden porters seldom express themselves in singing; and then, because it wants the impact of man on man and the complication of incident with incident to make the porter stand up alive behind the footlights. You can do more than crystallize the sentiment of such a character in a song, and if the sentiment be true the song is justified. The music hall song, like pure music, can represent nothing with downright realism; it is only a symbol that stands for the emotion of it. But it can come nearer than music to the actual embodiment of the Covent Garden porter in question because, besides pure sound, it has words and dress and scenery to work with. There is therefore a degree of realism to which the music hall can attain. Beyond this it is hopeless to strive, and short of this it is heartless to rest. The standard of this degree—loosely defined though it be—brings us to blows with the conventions.

Now the finest art is not local, neither is it parochial. It is cosmopolitan. It is human.

Mr. Chevalier is a rare artist. If he were only a vocal photograph of the average coster his talent would not be appreciated so thoroughly by Americans as it was last Monday night.

He has introduced to our audience a new form of humor, delightful, original, thoroughly human; as in Mrs. 'Awkins and *Our Little Nipper*. His face is kindly, humorous, shrewd, marvelously mobile. The body is always the quick servant of the mind. His pantomime is worthy of an illustrious Italian. In every motion you realize the painstaking art, and yet you say to yourself, "This character on the stage is not playing a part; he is the wooer of Lizer, jealous at the ball, the canting curate, the heir of Uncle Tom of Camberwell."

His voice is agreeable and he uses it with uncommon skill. He dashes color into a phrase, into a word, in a manner that even Yvette might envy. (Of the two he is evidently the better musician.) His voice wins all hearers, in humor, in seriousness, in chaff and slang. Morose in Ben Jonson's play "cannot endure a costardmonger, he swoons if he hear one." But Morose would not have swooned if he had heard Mr. Chevalier.

An admirable, thrice admirable artist. His versatility is such, his skill in make up and pantomime is so marked, the sympathy of his humanity is so irresistible, his authority is so pronounced that you accept gladly his impersonations and do not weary in accepting.

My Old Dutch was to me a sad disappointment. The pathos seemed incongruous, exaggerated. The sentiment was rank, maudlin sentimentalism. An old coster told Henry Mayhew: "The gals axully liked a feller for wallowing them. As long as the bruises hurt she was always thinkin' on the cove as gived 'em her." (Nor are costermonger girls alone in this morbid amorosness.) If you say the old man of Chevalier is not a coster the ob-

jection is the same. There is over-elaboration; there is the sight of the actor churning the emotion. I prefer the simplicity of his Tick-Tock.

Mr. Harry Atkinson in Mr. Chevalier's company is indeed a singular person. I am surprised that he has not been engaged by Mr. Grau or the gallant Colonel Mapleson. He could sing any soprano and baritone duet in an emergency, or he could supply the orchestra if the members went on a strike or were overcome synchronously by strong drink. Do not ask me how he does the oboe, bugle, concertina, violin or mandolin. His nose, mouth and throat are apparently normal, like the organs and the features of the celebrated South American bird in the menagerie story.

Mr. Bertram's sleight of hand performances were unusually neat and effective. Mr. Harry Brett in imperturbable evening dress is the old familiar singer, with glossy stove pipe and ill at ease hands, who bawls his confession of personal discomfiture. The Abbott sisters, with Marguerite wings, mandolins, and pathetic or tra-la-la ditties, did not delight me, and the antics of Miss Nora Gorton did not atone for her want of distinction as a music hall pet.

The first concert of the sixteenth season of the Boston Symphony Orchestra, Emil Paur conductor, was given October 17 in Music Hall. The program was as follows:

Overture to *Benvenuto Cellini*..... Berlioz
The Burial of Ophelia..... Bourgault-Ducoudray
(First time in Boston.)
Orchestral Suite in D major, op. 49..... Saint-Saëns
(First time at these concerts.)

Symphony No. 8 in F major..... Beethoven
Overture to *Euryanthe*..... Weber

These are the changes in the orchestra: The first flute is Mr. L. Jacquet, the second Mr. A. Brooke. Mr. A. Weiss is second oboe. Mr. P. Litke is second bassoon. Mr. F. Zahn is the viola player in the place of Mr. Eugene Gruenberg, who resigned. Mr. A. Kuntz has in turn taken Mr. Zahn's place among the second violins. Mr. A. Blaess has been added to the 'cellos.

The feature of the concert was *The Burial of Ophelia*, by Bourgault-Ducoudray. Let me quote from Mr. Apporh's program book:

This fugitive composition for orchestra, molto largo (with a sentiment of profound melancholy), in F sharp major, might be called a short symphonic poem. It presents the free development of a single theme, beginning piano, then gradually swelling to the full force of the modern orchestra, and finally diminishing to the softest pianissimo. It is far more a poetic meditation on the death of Shakespeare's heroine than music intended to recall any of the incidents in the respective scene in *Hamlet*; it is in no sense music that could be used to accompany the actual dramatic scene in question. It is scored for three flutes, one oboe, one English horn, 2 clarinets, two bassoons (with a third bassoon ad libitum), four horns, two trumpets, three trombones, one bass tuba, one pair of kettle drums, cymbals, one bell, one harp, four solo violins, 3 solo violas, three solo cello, and the usual strings. The score bears no dedication.

What is the origin of this piece? The program book gives no answer.

Maquet, of Paris, published in Paris, 1892, four piano pieces by Bourgault-Ducoudray. The general title was *Fumées*. The fourth of these pieces bore the particular title *L'Enterrement d'Ophélie*.

Now *L'Enterrement d'Ophélie* for orchestra was played at a concert of the National Society at the Salle d'Harcourt, Paris, December 23, 1894. I have not been able to find any note of an earlier performance.

Is the orchestral piece the piano piece enlarged and glorified? Were the piano piece and the orchestral piece published in the same year?

You remember that poor, dead Ophelia was allowed "her virgin rites, her maiden strewments, and the bringing home of bell and burial." The churlish priest forbade the

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MADAME CARREÑO'S First Performance Philharmonic Society, New York, January 8, 1897.

music of her Church. She would have liked this music of Bourgault-Ducoudray.

The Ophelia of Shakespeare is a vague, pitiable creature. She is a sketch of pallor.

Just as the Hamlet of Jules Laforgue is more like Hamlet than is Shakespeare's Hamlet, so his Ophelia is a more faithful portrait of the daughter of Polonius and the Lady Anne, the girl eighteen years old when she was discouraged by the caprices of the prince.

Laforgue shows her to us: Ophelia with blue eyes, thin and too heroic—she always had a perishable air—with a profile—and this is the true standard of female beauty—that did not recall the profile of any animal from the bulldog to the gazelle. She wishes to make Hamlet comfortable. No wonder he rebelled at the thought of a comfortable Hamlet? What would then be his excuse for existence? He consoled himself after her death by the thought that she could never be the mistress of Fortinbras. Her thin shoulders annoyed him. He had seen them too often at court balls. And yet she was a saint in petticoats. "Et dans l'intimité, je ne lui ai jamais surpris la nuance chienne." It would have been a misfortune if she had grown old. The skull of Yorick was on his dressing table between one of Ophelia's gloves and his first tooth.

The information given by Laforgue is not wholly satisfactory to an inquiring mind. Ophelia is a vapid maiden. Even if Hamlet had not dreamed dreams and had indorsed the domestic and foreign policy of his uncle Fengo, Ophelia would never have been happy with him. But Ophelia would have liked the burial music of Bourgault-Ducoudray.

This music is ineffable melancholy. There is the thought of virginity, and, as Hamlet said, to make a young maiden weep is more irreparable than to espouse her.

Now there is funeral music that irritates, that makes the hearer envy the dead body in whose honor it was written. But this music for Ophelia is so tender, so thoughtful, so appreciative.

Ophelia was not a long, sustained, passionate cantilena. She was a broken tune, a fragment of melody, misty, tear-drenched.

True, she sang songs in her madness—the good Lord only knows where she heard them. There were roisterers inflamed with Rhenish about the court. Perhaps Polonius hummed when he threw off cares of deportment and thought of long distant, boyish pranks.

In this piece I do not recognize the learned professor of the Conservatory who lectures on national music, and writes about the ecclesiastical music of Greece, and composes opera and orchestral works to put his theories in practice.

The Bourgault-Ducoudray of Ophelia is a poet of fine imagination, a master of expression. There is not a note that does not weep for the maiden.

And I think Ophelia herself—remember, she was musical—would have liked this vaporous burial music.

And as she heard it she would have thought, "Why did not Bourgault-Ducoudray ever visit Elsinore? I think he would have understood me."

The suite of Saint-Saëns was first played in Boston December 15, 1877, by the orchestra, under Theodore Thomas. The Prelude is a study in Bach; but the form is more than the spirit. Saint-Saëns is here in scholastic vein. The Sarabande is evidence of his ability to be archaic, but the Gavotte is delightful and the trio is a rare pleasure, with the flute passages, which were played admirably last night by Messrs. Jacquet and Brooke. The Romance is a vain, insincere compliment, and long spun out, monotonous in its glove-box picture amiability. The Final chatters in joy of bringing the end.

Although the Benvenuto Cellini overture is more thoughtfully developed than is often the case in the overtures of Berlioz, it has not the dazzling brilliancy of its companion, the *Carneval Romain*; it does not seem to be as spontaneous; yet are the clearness and the individuality of the orchestration remarkable even in these days when orchestration runs in the streets.

There was much brilliant solo work last evening. Mr. Sautet the first oboe, Mr. Pourtau the first clarinet, and the two flute players covered themselves with glory. As a whole the performance of orchestra was not fully up to the

high standard. The attack, for instance, was not always precise. Remember, however, that the concert was the first of the season.

PHILIP HALE.

Boston Music Notes.

BOSTON, Mass., October 17, 1896.

The Boston Training School of Music has begun the season under the most favorable auspices. Several changes have been made in the faculty, but the general plan of the work done will be on a line with that of past years, the special object of the school being the training of teachers of music.

The new director, Mr. Alvah Glover Salmon, who was appointed by the trustees a few weeks ago, is well known in this city, although he has been absent in various parts of the world for a number of years. Mr. Salmon has had no small experience in teaching, having conducted schools in several of the large American cities. As a soloist he has met with flattering success, and has been associated in concert work with some of the world's greatest artists. He occupies a unique position among pianists from the fact that his programs frequently contain a number of the best examples of the modern Russian and Polish school of piano writers, a plan exceedingly commendable. The compositions of such men as Liadoff, Borodine, Cui, Constantin Antipow, H. Pachulski, Edouard Schütt, Mousorgsky, Alexandre Glazounov, Stcherbatcheff and others are beginning to attract the attention of the most eminent European critics, and America has already delayed too long in making a place for them.

Mr. Salmon has arranged for a number of recitals, which will be free to pupils, when some of those works will be played, the most of them for the first time here.

The concert on Monday afternoon in the Chickering factory music room was most enjoyable. There was an audience of about 200 people, who were all most enthusiastic in their praise of the program and the manner in which it was rendered. A Tarantelle by Saint-Saëns, and played by Mr. Perabo, Mr. Molé and Mr. Staats; a song by Diaz, sung by Mr. Deslouis; twelve rustic dances by Vincenz Lachner, for the piano (first time); a suite by Verhey, for piano and clarinet, and the introduction and fantasy for piano and flute in E minor, op. 160, by Schubert, made a program that music lovers were sure to like. It seemed as if all the artists were at their very best, and all played with great brilliancy. It was an afternoon that will remain long in the memory as a perfect musical feast.

Mr. Chas. Molé sails for Europe on November 2, so there will be but few more opportunities for hearing this wonderful flute player. He goes direct to Nice, where he will play with the orchestra at the Casino.

The Daudelin School of Music was represented at the concert by Prof. Deslouis, whose artistic singing was much applauded. Madame de Angelis, with three of her pupils, attended the concert. The success of this, the opening concert of the season at the Chickering factory, was most pronounced. The program was arranged by Mr. Perabo.

The word beautiful when used in connection with manuscript music paper would seem to be entirely out of place. There are, however, exceptions to all rules, and this may be one of the exceptions when speaking of the "B. C." brand of music paper.

In a call at the office of the B. F. Wood Music Company this week samples of this manuscript paper were exhibited, and surely if it could not be called beautiful it would easily stand the title of being of the finest.

The B. F. Wood Music Company has recently acquired the sole agency for this paper in the United States, and is having an unexpectedly large sale for it. The first stock order which was given for this paper by the firm was supposed to be large enough to last for six months or a year's stock; instead of this they have since the first shipment arrived, August 1, made three large orders fully as large as the first invoice, and Mr. Wood was at the time looking over his stock to make the fourth order.

This paper is manufactured in forty-eight different sizes and rulings, all being in the same quality of paper. Several styles are provided with printed clefs for writing songs, also printed clefs for violin and piano music. There are also five different rulings of this paper for full orchestra score, with the names of the instruments and clefs printed on the paper, thus saving much valuable time for the composer. Some of these have staves for voices in connection with orchestra, and others the different arrangements usually used in making orchestral scores.

All the local composers who have seen this paper are enthusiastic over it. The B. F. Wood Company is surely to be congratulated in having secured this valuable agency.

Shipments were being made of this paper to many of the largest music jobbers in this country, and the company has a large packet of "back orders" unfilled, and which were awaiting the arrival of cases of this music paper from Europe.

On Sunday evening, at the Ruggles Street Church, Mr. Homer A. Norris' new Antiphonal service for baptism will be given for the first time. The scriptural recitations by the clergyman have been arranged with organ accompaniment, while all the responses and other work done by the choir will be sung from behind the organ.

Mrs. L. F. C. Richardson has returned to her home, 281 Beacon street, and resumed lessons.

Mr. Deslouis' talented pupil, Mr. Gustave W. Priesing, made his debut at the benefit concert given Sunday evening, October 11. He has only studied ten months, and his voice is more than promising.

Miss Laura Webster was in town on Friday and Saturday, at the Pierce Building. Miss Webster is one of the few successful women violoncellists in this country. She studied in Berlin, Germany, for five years. She is a fine musician, whose reputation extends beyond the limit of this city and State. The violoncello used by Miss Webster is a genuine Amati.

LEWISTON, Me., October 16, 1896.—A musical society for the purpose of holding an annual festival, like that at Worcester, is to be organized in Auburn, Lewiston and towns along the Grand Trunk Railway. An organization has been formed here, with the following officers: President, Frank H. Briggs, Auburn; vice-president, the Hon. William D. Pennell, Lewiston; treasurer, Homer N. Chase, Auburn; secretary, Park G. Dingley, Auburn.

The prime mover in this matter is Prof. W. R. Chapman, of the Rubinstein Club, of New York, who spends his summers at Bethel. A chorus of 400 voices will be organized from members in Auburn, Lewiston, Bethel, Norway and Berlin, and Gorham, N. H.

It is proposed to hold a festival in September, with a performance in each of the towns mentioned of one night, and two nights in Lewiston. Professor Chapman expects to engage as soloists for the festival such singers as Annie Louise Cary-Raymond, Nordica and Emma Eames.

Just before leaving for Chicago Mrs. H. O. Stone was entertained by Mrs. Walter Raymond. Miss Clara Lewis and Mr. Arthur Beresford and Mrs. Raymond sang solos, duets and trios, to the great enjoyment of all present.

One of Mr. A. J. Hubbard's pupils who lives in Montana has presented him with a superbly mounted head of an elk from that State. It is a particularly fine, handsome specimen, and has attracted much attention already from visitors to Mr. Hubbard's studio.

An organ recital will be given at Wellesley College next Monday evening by Mr. William C. Carl, of New York.

The Apollo Club concerts for the season just opened are announced to be given on the evenings of November 24, January 27, March 31 and May 5. The plan of reserved seats adopted last year will be continued this season. At the first concert the famous German violinist, Carl Halir, will make his first appearance in Boston, and Miss Gertrude May Stein, who was heard with pleasure last season, will assist. At the second concert a notable feature will be the introduction of wind instruments only.

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The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,
Union Square, West,
New York City.

TRUTH always outstrips fiction. Read in another column the account of the wreck of the Drummond Castle off Ushant last June. John Marquardt, the violinist, formerly of the Mendelssohn Quintet Club and well known here, was the only passenger saved. His wife, a harpist, was lost.

THAT remarkable young violinist Bronislaw Huberman arrived on the Spree on Thursday last with his parents, entirely unannounced. Our Berlin and London letters gave the news at the time of the appearance of this precocious performer, who, it seems, has been making impressions of more

than ordinary magnitude among European cities. Whether he will play here or not is not to be announced at this time.

MASCAGNI coming! Leoncavallo coming! What next? While it is always interesting to see the men who make music, yet must we deplore this Barnumizing part. If the composers of Cavalleria Rusticana and Pagliacci are to be hawked over the country like Presidential candidates or living monstrosities then we protest. As their visit here would be purely for pecuniary gain it cannot be truthfully said that it will be welcome. America always was the stamping ground for speculators, and we are sorry to say that the composer is beginning to realize it. A sad blow to one's ideals of the dignity of art. What can Mascagni do here? He is no virtuoso. He cannot play the piano as well as Leoncavallo. To see both of these young men conduct a hastily collected orchestra, chorus and principals for their own compositions would not be an inspiring sight.

And we don't believe they are coming, anyhow. The auspices are not favorable!

THE DEATH OF HENRY E. ABBEY.

HENRY E. ABBEY'S sudden taking off last Saturday morning was not altogether unexpected. He had been in ill health for some years, the result of his many imprudent drafts on a constitution originally powerful. It might be profitable but hardly pleasant to expatiate at large on the life and character of the deceased manager. But there is a time-honored axiom which inculcates silence as to a man's life after he is dead, although you might freely abuse him up to the time of his decease.

The career of the late Mr. Abbey might yield an object lesson for those runners who can read. He was a gambler, a speculator pure and simple, and perhaps the frankest utterance of his frankly material life was his disavowal of all knowledge of music as a fine art.

Besides, he was a cornet player when a young man. The ex-jeweler from Akron was, in the parlance of the Rialto, "a hustler," and his aim in life was money, an ideal shared by most of his countrymen. He was a legitimate successor of the school of Col. J. H. Haverly, only his speculations were more reckless, more daring, as his many friends are well aware.

Abbey, singularly enough, never long enjoyed success. The few successes that came to him, such as the first Bernhardt tour in 1880 and the management of Irving and Mrs. Langtry, were speedily discounted by the magnitude of his failures. Nearly all his life he spent bridging over one pecuniary embarrassment to another. The big smash in 1884 nearly crippled him, but his pluck, energy and powers of recuperation were enormous and carried him over an abyss that would have engulfed a man more sensitive or timid. The \$36,000 he realized at his benefit helped him on his feet again, and the man who should have been in Wall street began life again.

The public at least should not be ungrateful to this entrepreneur who did things on such a lavish scale. We have heard, thanks to him, Josef Hofmann, Bernhardt, Coquelin, Hading, Mounet-Sully, Sarasate, d'Albert, Réjane, Irving, Terry, Hare and Tree, not to speak of a perfect host of song birds. Through his extravagant methods he fostered the present exorbitant salaries of the de Reszkés, Melba and others. His venture in light opera with the impossible Lillian Russell literally precipitated the failure of last spring. Over a quarter of a million of dollars was sunk in trying to prove that Miss Russell was qualified as a comic opera prima donna.

Mr. Abbey's death will not in the least affect the condition of affairs at the Metropolitan Opera House, for a stock company with William Steinway at its head is in control there.

As Henry E. Abbey was a speculator he was indifferent to the price he paid to musical artists engaged by him to come here. To him must be attributed the abnormal salaries, at least to a great extent, and he suffered repeated bankruptcy as a result of these venturesome ventures which had no business polity. It was all speculation, and disastrous speculation, but it ruined the market.

The *Evening Post*, speaking of him, says:

He himself knew nothing either of acting or of music, and had, indeed, no special education or talent of any kind. Such success as he achieved was due to natural audacity and a certain amount of shrewdness, qualities which availed him little when he undertook the direction of affairs in which he was utterly inexperienced. So

far as he was a manager at all he represented in the most mischievous way the system which has brought our theatrical entertainments to their present low and shameful estate. It is not, perhaps, altogether a cause for regret that the policy which he followed no more permanently advanced his own fortune than it benefited the public which he professed to serve.

Rather severe but generally true. Abbey did not deal in art nor even in artists. He speculated in personalities and agreed to pay them for their appearance, speculating or gambling on the advance of market rates on the strength of his manipulation of the names through the competition of the sensational press of the country. He sometimes hit it and sometimes missed it—just as it happens at Monte Carlo or in Wall street or in Bowery policy shops; but he averaged more misses than hits and that was what the gambler calls bad luck. Poor Abbey! there was nothing in such a life after all, not even for Abbey.

ANTON BRUCKNER.

THE death last week of the Austrian symphonist and organ virtuoso Anton Bruckner removed from the musical world of Vienna one of its most interesting and significant figures. A man of peasant origin, as plain and as uncompromising as his name, a theorist of extraordinary knowledge, an organist with phenomenal executive powers, one of the first improvisers of his generation—Camille Saint-Saëns being really his only peer in this sadly neglected branch of musical art—the composer of eight symphonies, one gigantic mass and some chamber music, yet this curious old man of Vienna was hardly known outside of the Austrian capital and his seventh and third symphonies—the E major and D minor—were dismissed by hostile critics as the ravings of a Wagnerian.

His death, it is to be hoped, will revive a general interest in the composer and his music, and we wish that Mr. Seidl, who first gave his Seventh Symphony here, will exert his influence with the committee of fossils that has the selection of music at the Philharmonic Society and let us judge more of Anton Bruckner's superior merits as an original composer.

Let us first try to dissipate the hazy notions concerning his compositions. He has been pitted against Johannes Brahms as an apostle of the new, yet it is to be doubted if the great Johannes is a more learned contrapuntalist than his bald-headed contemporary. If Beethoven left a lasting impress on the symphonic music of Brahms, Wagner affected in color and treatment some of the symphonies of Bruckner. Brahms has written, notably in his chamber music and songs, some of the loveliest and most romantic bars of modern music, yet is he at bottom a classicist.

Bruckner, whose symphonies have caught the modern dramatic note despite their interminable length, is also a classicist of the classicists, and you can see the peruke of counterpoint faintly bobbing up even in his most impassioned romantic outbursts.

Something happened in his life when he met Wagner. Caught up, whirled away and transformed by the powerful genius of Bayreuth, Bruckner, to all intents and purposes intended by nature as a typical five-voice fugued Capellmeister, was sent revolving off at a tangent which placed him in the ranks of the world's great second-class composers. And the end is not yet, for we have had such limited opportunities of tasting the products of this amazing blending of the old and the new that final judgment at so early a day would be futile.

Although Bruckner was born in 1824 in a little village in upper Austria he managed to get a solid musical foundation. He studied the violin with Gruber, a pupil of Schuppanzigh, and had lessons in counterpoint and harmony at Linz with a certain Dürrenberger. At the age of fifteen we find him a schoolmaster at the comfortable salary of 20 cents a week. Poverty is a great sharpener of the wits, and Bruckner worked like a galley slave, so that in 1851 he was a deputy organist at Kalksburg, with an annual salary of \$40 and what he could make as a teacher. He composed incessantly; indeed there was hardly a time in his life when he did not compose.

He finally got to Vienna after incredible struggles, and studied with Sechter, a famous teacher. At that time his extempore faculties attracted considerable attention, and he was appointed organist at Linz in 1855. But he continued his studies in Vienna, and became an expert at scoring. In 1861 we hear of his first symphony, which was played at Linz, and in 1868 he succeeded his old master, Sechter, as court

organist in Vienna. Previous to that he had been appointed professor of organ harmony and counterpoint at the Vienna Conservatory, and the cup of this modest, humble, music loving man was full to overflowing with happiness.

He had dearly won his position, and enjoyed the local fame accruing thereto. He visited Paris in 1869, and in 1871 went to London, where he played in the Albert Hall. He had been widely advertised, but owing to the strange organ and the acoustic properties of the hall Bruckner did not create the expected sensation. The *Monthly Musical Record* wrote: "Herr Bruckner is a very respectable player, but really great improvisations are productions peculiar to genius, and of that we perceived no proof."

Which was not very polite, even if true. They tell the story that Bruckner, obsessed by a theme and its development, played so long that the blowers gave out, exhausted and irate at his musical loquacity.

Then came his mass in F minor, which was alternately praised and condemned by Hanslick, for in 1872 Bruckner began to show the spoor of his worship for Wagner, which doubtless had something to do with Hanslick's critical cooling off. In 1873 with three symphonies in his portfolio he went to Bayreuth, and Wagner was warm in his praise and accepted the dedication of the third in D minor. Fuller Maitland relates that Wagner "allowed the final chorus of *Die Meistersingers* to be given under his—Bruckner's—direction at Linz several years before the comedy was performed as a whole."

About this time his C minor symphony, the second, was played at a concert given during the Vienna exhibition.

In 1875 he was appointed lector at the University of Vienna for musical theory and harmony, but the man, despite the admiration of his pupils and a small circle of worshippers, was comparatively unknown to the outside world, except as an organist. Of his power at extemporizing a full fledged fugue perfect in form, many are the anecdotes.

Then in 1884 good luck befell him. Arthur Nikisch played his Seventh Symphony in E at Leipzig at a concert in aid of the Wagner Memorial Fund. The slow movement is an elegy on Wagner and, to quote Mr. Maitland again, the theme introduced as the "Non confundar in aeternum" in a *Te Deum* of Bruckner's own, is a prominent feature of this adagio.

The following note from the composer himself perhaps shows that the passage was at first intended for the words to which it was afterward set, not at first conceived instrumentally: "I first composed the *Te Deum* in 1884, the symphony in 1883. Therefore I wrote the passage you refer to in the year 1883, just at the death of our immortal master, who had predicted great things of me." He adds that his *Te Deum* is dramatically conceived and that the trombones are supposed to reflect the sense of dread conveyed in the final words of the hymn.

We recall the symphony as being melodious and a marvel of contrapuntal, harmonic and orchestral ingenuity. The scherzo was redemanded when Mr. Seidl played it here, and there was much discussion in these columns as to its merits. This movement in particular had a decidedly Wagnerian flavor, and its hunting rhythms recalled the *Walkürenritt*. Decidedly a new voice was heard, and we longed for a Bruckner cult, but his name again dropped into forgetfulness.

Richter conducted his seventh and third symphonies at London, and with great success. The one in D minor, with its bold appropriation for a theme of the leading idea of Beethoven's ninth symphony, caused another critical rumpus. The scherzo, however, became almost popular, and was given several times.

Bruckner's eighth and presumably last symphony is in the key of C minor. It was first played under Richter at Vienna in 1893, and its performance occupied an hour and a half. The adagio alone consumed almost a half hour. In the finale the chief themes of the preceding movements are contrapuntally exploited and the orchestration is said to be beautiful.

Bruckner's F major string quintet is one of the most difficult works of its sort extant. He has also set the 150th Psalm for soli, choir and orchestra, and has written a tremendous chorus, *Der Germannenzug*, for male voice and brass instruments.

The man worked freely in the largest forms, and his ideals were a curious mixture of scholasticism and the fiercest, almost paroxysmal expression of dramatic feeling in the symphonic form. He delighted

in huge musical frescoes, and if his colors did not rival in intensity and richness of hue those of his adored prototype he nevertheless had a glowing touch, and his instrumentation is far warmer and more idiomatic than Brahms. A peasant Bruckner remained all his life, and yet we get no trace of his personal naïveté in his music. His was the objective musical imagination, and accompanying it was the bane of the music maker—prolixity, repetition, pedantry and loquacity. Bruckner is too long winded. He never learned the value of concision, of the short paragraph in music. He wishes to consider his idea from so many viewpoints that human nature becomes fatigued and the search after new variations of the theme a bore—indeed, if the theme itself is not forgotten.

It is gratifying to learn that in 1886 he received the cross of the Franz Josef Order, in 1890 the Upper Austrian Landtag bestowed upon him an annual pension of 400 gulden, and in 1891 the Vienna University made him doctor of philosophy honoris causa.

Anton Bruckner will never be ranked with the few first-rate composers, but that he has won by his perseverance and natural musical gifts an honored position cannot be disputed. To those who declare that the genius of Wagner was hurtful to men like Bruckner, Draeseke, Goldmark, Richard Strauss and others we need only propound the question: What would these men have been *without Wagner*?

CONCERTS IN LONDON—MUSICAL TASTE—THE ROYAL COLLEGE OF MUSIC.

THE well-known critic Dr. Otto Neitzel has been lately publishing in the *Kölnische Zeitung* a series of musical sketches of travel, and the latest is of peculiar interest, as it treats of concerts in London, and of music in England in general. London he describes as the gold test of the virtuoso and singer, for in London the money value of his talents is most clearly recognized, and in the next place the artist who has passed the London test has gained a magic wand to acquire treasures. How then must the artist proceed who seeks to conquer such a gold mine as London? Before he ventures in England he must have made some sort of a career on the Continent, and taken care that some gleams of his glory have passed the Channel. The Englishman before he parts with his money wants to be sure that he will have something worth hearing, and for such assurance he looks to the press. When he hears the press of the Continent declaring in a chorus of praise that something is good when he hears from all sides that the said something is good under all circumstances, then he will sacrifice his pounds sterling.

Dr. Neitzel gives some excellent practical advice to the aspiring artist who desires to make a financial success in England, and commences with some remarks on the influence and condition of the London press: "The first thing for an artist to do is to conquer the field of London. The English press takes little notice of musical proceedings on the Continent, and there are more of the theatre than of concerts, and more of France than Germany. A distinguished exception is THE MUSICAL COURIER, the admirably edited and well informed journal, which is represented in Germany by Mr. Otto Floersheim, a native of Aix-la-Chapelle, who has conquered for this paper, an offspring of the New World, the English as well as the German public, so far as it understands the English language, with the result that THE MUSICAL COURIER now has headquarters in New York, London and Berlin—the three metropolitan cities of music—and can say with Charles V. that the sun never sets on its dominions."

For which kind words many thanks.

When the artist arrives in London the English press presents him to its readers; his reception will depend on the reports that have preceded him, and if the English press confirms or goes beyond, which is but seldom, these reports, and if he obtains the united approval of the press and an invited audience he is a made man. The English audience looks, much more than a German one, for technic as a prerequisite of an artistic performance, and likes to see in the artist a strong dose of self-consciousness. In such a case it is seldom influenced by prejudice or national feeling. The press is in general well-qualified, although the space given to music is so limited that writers have to confine themselves to mere notices, and it possesses considerable *esprit de corps*, so that you will never see what you can bet on in Berlin, that if Jack praises, Tom will blame. Such a

gallimatias of criticism as was produced in Germany by the last Bayreuth festival is impossible in London. It cannot be denied that occasionally a mistake is made about some as yet unaccredited artist, and as this goes all along the line it cannot be fought against.

A decisive opinion from the press is demanded only in the case of virtuosos, for their performances lie more on the surface than creations, and present no riddle for the hearer to solve. Moreover, what pleases London is carried to the remotest corners of the provinces, and a London success is reached by the whole kingdom. London, by its steamer lines, its cables, its widespread communications, brings the whole world together and forms the meeting point for representatives of the whole Continental and American press, and it is often the case that a success in London makes a far greater noise on the Continent than one at Berlin or Vienna. If the press is unanimously favorable the artist can depend on a ready response from the public, which believes and follows the press. The Englishman may have less original musical feeling than the Continental, but he is quite as great a lover of music, and it makes a great difference to an artist whether a town of 100,000 inhabitants approves him, or a city as large as a small kingdom.

British phlegm, according to Dr. Neitzel, need not in these days be taken into account. An artist who possesses perseverance and means of arranging small concerts can reckon on an income as surely as on an investment in Consols. One feature in English concert life, almost unknown in Germany, although imitated by Hermann Wolff in his Berlin Philharmonic Concerts, is the system of shilling admissions. You pay your shilling and find a place where you can, in the gallery or standing. The genuine enthusiasts and the best qualified judges are among the shilling folk, not among the chattering fashionables of the parquet and balcony. There is scarcely any serious musical enterprise which does not attract an audience, for if the West End buttons up its pockets lovers of music from Ealing or Clapham can be found. London is not England in the same sense in which Paris is France. Near London are a number of provincial towns, which all have concert halls or concert societies and engage the stars of the London season. When an artist has gained a foothold in London he will not fail to receive offers from America. Here he must first of all learn to beware of "humbug in every form" if he does not wish to lose what he has gained in England, but if he is prudent he can expect a further increase of his profits, both in money and fame.

Turning to vocalists, Dr. Neitzel thinks that the money test of lower salaries, as compared with those of instrumentalists, is justified by the universally acknowledged decline of the art of singing in Germany. He attributes this partly to bad teachers, who, equipped only with theory, undertake the most difficult of all branches of instruction and supply the deficiency of the requisite knowledge by pretended science and partly to the influence of Wagner recitative. German singers have two great defects—impure intonation and guttural utterance. These defects are so common as not to be noticed in Germany, but the English decidedly object to them. Wagner did not lack full appreciation of vocal artists, but his music dramas can be tolerated even with vocal bunglers, and hence the incurable indulgence of the Germans for poor singers and the ruin of the public taste in regard to vocalists. The English public endures German singers chiefly in Wagner's works, where the passion and energy of the representation and the strength of the organ come in the first rank, but it weighs carefully artistic facility and rejects what does not come up to the mark. Go to London and observe the degree of vocal polish in the singers of high reputation there; a season in London can be of the greatest service to an observant German who has an ill trained organ and a true ear. In pure intonation and natural voice production the English have nothing to learn.

Piano playing, we know, is putting the right finger on the right key at the right time with the right force. A London success in this art seems easy, but is difficult. Many think that if Continental criticism is favorable, so will that of London be; but the echo in England of Continental success is often exaggerated, and thus, year after year, a stream of artists sets in to London, who, for the most part, after spending their savings, are glad to get home as soon as possible. Others, however, who have gained a voice

in the European concert world will not be dissatisfied when they leave London. In this all agree, Sauer and Rosenthal, Stavenhagen and d'Albert, who in spite of his early unamiabilities appeared to the satisfaction of the public and himself.

After mentioning Sarasate and a violinist, Ysaye, "whose long locks *die Yankees begeisterten*," and the orchestral concerts by Richter and Mottl and the chamber concerts by the Kneisel Quartet, Dr. Neitzel passes to the concert halls of London. Their number is small when we deduct some of the lesser ones, which are really boycotted because they lack air and light, or are badly situated. Almost all the frequented halls are near Piccadilly or Oxford Circus, and can be reached easily from all points of the periphery of London. The old St. James' Hall in Piccadilly is still the most popular, it is not too large and has the advantage of an acoustic that renders the most delicate nuances; and moreover, it looks well by daylight. Queen's Hall, a newer building, is more elegant, with sitting arrangements more *à jour*, and these two halls are busily employed with afternoon and evening concerts. The doctor here warns his German friends not to wear evening dress at afternoon concerts, and he exclaims "The love of English ladies for bright colors and floral decorations on their hats gives a well filled hall the aspect of a waving flower garden," but the audience in the evening, when every shop boy puts on a dress-coat for the theatre, has a stately appearance, the ladies in full dress with jewels.

The only permanent orchestra is that of the Crystal Palace, under the veteran Manns; the others are merely temporary associations, and vacancies can be easily filled, for London is large. "The performances of these orchestras must be described as on the whole excellent, and this is not wonderful when we learn how they are composed." Most of the musicians are young virtuosos who went to England to make a fortune and did not. Next to these are pupils of the various English conservatories; ultimately, as the conservatories increase in number and excellence, this class will cut out its foreign rivals. "Do not repeat the old story of unmusical England. It might be true once; to-day the Englishman has discovered his vocation, so far as musical execution goes. One who has perfect knowledge of orchestral matters—Schulz-Curtius, who managed the Mottl concerts—told me that the English orchestral musicians were, as regards purity of intonation, sight reading and discipline, exemplary, and inferior to their German colleagues only in poetry of expression."

The expenses of an orchestra are high. The manager dares not mention to an English player the sum for which he could get a starving German; he must pay all his musicians the same rate. Thus the expense of an orchestral concert is so great that virtuosos, when they give concerts, seldom have the assistance of an orchestra. For the same reason the number of concerts for which foreign conductors were invited has diminished, and really, outside the Crystal Palace, the old Philharmonic Society is the only one that gives subscription concerts in Continental style.

In conclusion Dr. Neitzel is compelled to declare that the Germans are the most musical nation in the world.

The more non-German art prevails in music the sooner its bloom will fade, and this more in creative than in reproductive art in which a Slavonic or Semitic "transfusion" may be of service. But the chariot of art can only be dragged on by full blooded Germans. "What the English lack in instinct they supply by scholarship and perseverance. A capacity to appropriate ideas, firm rhythmical feeling, a constant endeavor after technical perfection, are peculiar to the English professional musician as they are too often absent in the German. A visit to the Royal College of Music, where I did not hear merely well rehearsed show pieces but broke in in the middle of the string ensemble class, gave me a high opinion of the capacity of the musical youth of England. The work is as zealous and strict as anywhere in Germany. Teachers and scholars are held, as in America, to a distressing observance of punctuality. The jolly-good-fellow (*fidèle*) tone observable in many such institutions is prevented by glass doors that permit constant inspection. Ladies of rank see that a good tone is preserved between teachers and girl pupils, and no lady need hesitate to confide her daughter to the conservatory. Lunch is supplied at a restaurant in the building at cheap rates. Everything goes on seriously and orderly at the Royal

College, and I found more support for the warning, 'the musical feeling of England can no longer be regarded as *une quantité négligeable*.'

WHAT ABOUT PADEREWSKI?

THE air is thick with rumors concerning the mental condition of Ignace Jan Paderewski. A week ago the New York daily press published a report that the pianist-composer had become insane. This was denied anonymously in the columns of the daily press later. Some nameless friend of Paderewski has volubly sought to falsify the rumor that anything could possibly be the matter with the pianist's mind. Still further, Paderewski's personal friends in the firm of Steinway & Sons, who maintain regular correspondence with the artist, proclaim firmly the impossibility of any disaster occurring to him of which they should not immediately be informed. Thus far all that they know of him is a story of excellent health, physical and mental, of much work developing in secluded quarters and of large future plans, all of which have been firmly detailed under his own clear hand or direction.

So far so good; but how are we to reach the absolute truth in this matter? The homely old saying that there can be no smoke without fire rises up and confronts us with specific meaning in the case of Paderewski. It is to be hoped that the reports sent abroad are not altogether reliable, for sadly would the world of music miss the magic touch of its great composer-pianist—the work of a man in full possession of his powers, who is rarely and strangely magnetic beyond all other of his brethren. Thrown back, however, upon our own estimate of the situation, with no authentic disproof of a dire and gloomy rumor, we can only deduct conclusions from circumstances as we know them, and the result is far from encouraging.

Several months ago the shadow of danger within which Paderewski stood was outlined in THE MUSICAL COURIER. The overtax which he placed upon himself during his immense American tournée could foretell nothing but physical disaster. The step between exhausted body and broken mind is never a long one where fine fibre and delicately tense nerve tissue are concerned. If this had come in the case of Paderewski it would be no surprise. It would be, however, an astounding surprise to be told that a man of Paderewski's make up could possibly have surmounted the rigorous labor which he imposed upon himself during his last American season without at least a physical break-down of serious moment. The printed rumor that he is insane cannot be proven; the anonymous denial of the rumor is wholly valueless.

The only ground left us upon which likely speculation may be made is the history of his recent professional career. The persistent, exhaustive drain which this was calculated to make upon any system could not be resisted by a much stronger man than Paderewski. Therefore when we hear that the pianist is in splendid health, "never better in his life," our power to draw rational conclusions forbids our acceptance of so cheerful a theory. There seems reason for falsehood somewhere. When we hear, on the other hand, that through physical break-down the pianist's mind has gone too, and then read an anonymous denial, we feel more than ever that between the two extremes there naturally must lie some serious trouble which can best be estimated through our own deduction, based upon actual circumstances as we know them.

If Paderewski were to-day a well man he would be more than human. But just how well or ill he is in mind or body there is not one authentic word to declare. It could not hardly be expected that he would regain sufficient strength to ever play again in America with the same vigor and frequency as in former tours. Nevertheless it is earnestly to be hoped that the sad rumors published are not all true, and that the musical world will not be left to deplore the complete retirement from the stage of one of the greatest artists of his age.

In denying the first report of insanity the anonymous friend alluded to recent cables, and several were ready to testify to having seen Paderewski in Paris quite himself some weeks ago. Unfortunately this argues nothing. A man on the verge of a break-down, physical or mental, particularly the latter, may appear himself at night and be gone in the morning. Many men who are making fast headway for the most serious disorders hold out firmly and to the de-

ception even of their closest friends until the change comes in an abrupt collapse. Cables may be sent by anybody in another's name. Men with secretaries do not put their own hand to correspondence, so that their ability to do so or not has no occasion to become known. There is practically no opportunity of verifying or disproving on this continent the condition of a man like Paderewski in Europe. As said before, the only opinion possible to form is based upon the man's own labors in this country, which we have noted and from which we have before predicted disastrous results. No view taken with Paderewski's tour in mind can be anything but dark and discouraging.

Of course the ever busy press agent, who looks at everything purely from one standpoint, has his reading of the case. He says, "Paderewski is not coming this season to America, but Rosenthal is. Rosenthal is a strong man, and the American public is fickle toward the absent. If Paderewski," he says, "can only keep getting talked about, keep the public anxiety at fever heat, even at the expense of supporting the insanity incubus, it will divert attention from Rosenthal and will be almost as good for Paderewski as if he were actually here." This sounds horribly uncharitable, but it has been said. Some smaller cause than insanity might have been chosen to pique and keep excitement alive. "But," says the press agent, "Paderewski will return next year and prove his clear brain, and nothing else could have been possibly so potent as the insanity idea, just because it was a result so extremely likely as to readily gain credence."

Left in complete doubt, there are many who can hardly be blamed for accepting the press agent's idea, any more than that it is perfectly reasonable that a majority should credit firmly the report of insanity, which has had no qualified denial.

The case is serious, and the truth, the whole truth, delivered through an authoritative source, is due the American public which filled Paderewski's pockets with a princely fortune, a sum undreamt of by him before he touched American shores.

Whether or not in trying to grasp all he has finally lost all has to be truthfully told us. His insatiable commerce developed here clearly threatened ruin. He had not strength for the terrible race after gold which he pursued so insistently, but whether or not his day of reckoning with nature has already come and sapped his vitality disastrously we need some truth teller to inform us.

Sieveking.

AMERICAN music lovers are to be congratulated upon the return to the United States of the great Holland pianist Martinus Sieveking, whose enigmatical disappearance just before the Christmas holidays a year ago caused such a flutter of wonder and conjecture. He sailed from Havre on the Touraine last Saturday and reached New York October 10. He immediately departed to Boston, where he is stopping at the Hotel Brunswick. Judging from the quick, elastic step, the magnetic, honest gaze from the expressive eyes, and the whole souled, hearty grasp of the wonderful hand, the winds and waves have dealt gently with him.

He will make his first appearance this season in Boston on Friday, October 23, with the Boston Symphony Orchestra, and will be heard in New York some time in November. His entire American tour will be under the direction of the well-known impresario Mr. Victor Thrane.

Lena Doria Devine.—Mme. Lena Doria Devine, the successful teacher-exponent of the Lamperti method, has just issued a circular in which her system and a number of most flattering testimonials are set forth. Mme. Devine is again busy at her New York studio with a large class.

Dirk Haagsmans Returned.—Mr. Dirk Haagsmans has returned from Europe, where he visited Bayreuth, Holland and South Germany.

Felix Heink's Success.—A recent recital given by Mr. Felix Heink in Utica, N. Y., was extremely successful. The following is taken from the local press.

When listening to one of Heink's recitals one is amazed at the difficulty and versatility of the selections he is presenting. Without question it is rare to see so many talents united in one person, but by far rarer yet is it to see so many talents all developed to such a high degree of perfection in one person. The critic finds it actually difficult to decide in which he excels most—as singer, as pianist, or as composer. The conservatory can lay claim to the fact that it has brought to Utica as instructors men of considerable fame in the musical world in either of the above branches. It can, however, not be denied that no artist of such talents and versatility as Heink unquestionably possesses has ever taught in Utica before. His ability as a performer is certainly remarkable. That he possesses to a like extent ability as an instructor is amply proven by the success of his pupils, by whom he is held in high esteem, and several of whom have already met with excellent success.



We uncommiserate pass into the night
From the loud banquet, and departing leave
A tremor in men's memories, faint and sweet
And frail as music. Features of our face,
The tones of the voice, the touch of the loved hand,
Perish and vanish, one by one, from earth;
Meanwhile, in the hall of song, the multitude
Applauds the new performer. One, perchance,
One ultimate survivor lingers on,
And smiles, and to his ancient heart recalls
The long-forgotten. Ere the morrow die,
He, too, returning, through the curtains comes,
And the new age forgets us and goes on.

R. L. STEVENSON.

EVEN the bray of the jackass ceases. Remember that, when you are annoyed by those lying windbags known as politicians.

The leading article in Mr. Mathews' *Music* for October is by Emil Liebling, whom I sincerely admire as man and musician. His contribution is called *Fakes*, and there is some hard hitting, and a spade is called a spade. I applaud a writer who says, the devil take the hindmost, I will tell the truth. This Mr. Liebling does and there is in his pages the smashing of humbugs and their devious schemes.

I clip the following from *Fakes*:

"Every successful teacher has his own way of recognizing fundamental truths and principles and utilizing them in his work according to individual needs and requirements; this is what his experience suggests, and constitutes his method. *Docendo didimus*—by teaching we learn. Most of these so-called and ready-made methods, in spite of their adoption by many, yet owe the results to the public and cannot substantiate the claims made for their efficacy. It is by no means a conclusive proof of the usefulness of a method to point out one or two good performers; almost any mode of study (if not fundamentally wrong) if carefully followed will produce results more often in spite of than on account of the teacher. We hear of the few successes like Paderewski, Essipoff and Slivinski, but lose sight of the hundreds who die an early, if not easy, musical death under the hands of the *Vorbereiters* or preparatory teachers, and never arrive at the point where they are thought fit to be ushered into the august presence of the great and only reservoir of modern piano playing, who is said to be as difficult of approach as the Turkish sultan, besides resembling him in other particulars also. Verily, verily, *mundus vult decipi*."

Of course the reference to the Turkish sultan is intended for Theodor Leschetizky of Vienna.

Some years ago I wrote an editorial in *THE MUSICAL COURIER* which caused a wailing from the four ends of the earth. I dared to question the greatness of the great Leschetizky and remarked in passing that most of his pupils had a hard touch and tone.

Probably you remember the girlish tornado which swept over the offices of this journal. Paderewski protested, Fannie Bloomfield Zeisler was indignant, Alfred Veit argued, and a female round robin was signed in Vienna and forwarded here as an answer. All these complaints of injustice were duly printed and the world, after a bit, resumed its accustomed calm—for Mr. Bryan had not yet been born, politically.

Yet if you carefully ponder Mr. Liebling's remarks you must acknowledge their justice. Of all the humbugs in the musical world, the great European teacher humbug is the most virulent.

Before she went to Vienna Fannie Bloomfield had a solid musical foundation laid by Carl Wolfsohn. Paderewski learned all he could learn from Essipoff; and Slivinski—well, Joseph has not convinced us that

he plays the piano, although I hear stories of his marvelous improvement.

Besides that there were pianists in the world before Leschetizky taught.

Leschetizky hypnotizes his pupils so masterfully that they swear to you he plays better than Essipoff, yet the critical notices of his playing when he was in his prime indicate that he was a clever salon player, without even the polish or pleasing personality of Alfred Grünfeld.

If he had played better than Essipoff the world would have known it. Of course there are a cartful of excuses dumped out before you, his ill health being the principal one. So we pass over the great man's capabilities as a pianist and reach the burning issue:

Is he, has he been a great teacher?

Before you trample over my corse let me adjure you to hear me just for the time occupied by one question.

Who says he is a great teacher?

The answer is so idiotically easy that I refuse to transcribe the number of names of hot headed enthusiasts that rush to the rescue. Let us begin with the principal one. Paderewski, you must all acknowledge, is the bright particular star that shines in Leschetizky's crown as a master. Let us hear what he has to say. Not what he said in so gushing a manner in *THE MUSICAL COURIER* and intended for Leschetizky's eyes, but what he really said intimately and what he actually believes, for he has said it more than once and in the presence of more than one person:

"Leschetizky never taught me to play anything but billiards," and I believe Paderewski.

Now let us hear what Leschetizky thinks of his celebrated pupil:

"Paderewski's success astonishes me. I never considered him as a player that represented my method of teaching," and I believe Leschetizky.

Of course these two gentlemen will deny the above, but the truth was nevertheless spoken by both of them. Paderewski studied by himself in Poland and Strassbourg, and what he learned in Vienna he learned from hearing Essipoff's exquisite playing. He lived at Leschetizky's house and so did Stepanoff, and such an atmosphere must have been beneficial for the young Pole—musically.

You know that Essipoff was never Leschetizky's legitimate wife, and when he tired of her she gracefully withdrew in favor of her successor and went to St. Petersburg. So please don't invest with haloes these pianists and teachers. They are as human as lawyers and shoemakers or clergymen.

The humbug of the whole thing lies in the fact that every year a steamer load of young folks go to Vienna, Berlin, Paris, Leipsic and Munich to study music.

Why, in the name of God?

There is as much good music in New York as any place in the world, and our opera is a superior one. We have Joseffy, Dr. Mason, E. A. MacDowell, William Sherwood, Fannie Bloomfield Zeisler, Scharwenka, Constantin Sternberg, Richard Burmeister, Emil Liebling, Carl Baermann and a host of others who can teach you the art of piano playing as well as anyone in Germany—or Vienna. Rank humbug, I tell you, good people; rank humbug, I again assure you!

Leschetizky is doubtless a good teacher, but is he any better than the names I have enumerated? And you can't study with him unless you have gone through the preliminary mauling of a lot of pupils of his, preliminary training that ought more profitably have been undergone here. To go to Europe to study mere technic is idiotic. I can see the hectic flush on the cheeks of the young women in the classes of Leschetizky's understudies. But, dear young people, you will find out some day that I am right and that you have wasted a lot of time and money. Besides I know whereof I speak, because I was one of the victims of the European craze myself.

Germany is a delightful place to round off your musical education. There is there the true atmosphere, but take my advice and go matured and not a

beginner. You will enjoy yourself more and benefit more.

And it is mere repetition to remark that the greatest teacher cannot make an artist of you unless you work yourself and also have the talent. It would be bad for the piano teachers, but better for music, if nine-tenths the young men and women studying the piano would give up the hopeless task. Great talent is rare, especially when accompanied with great will power. About a half dozen people in the world play the piano to-day as it should be played. Think of that and the toiling millions at the keyboard!

No wonder Leschetizky became disgusted and created a crew of *Vorbereiters*.

I am sure that Beethoven did not write *Throw Him Down*, McCloskey, but I am not so sure if the composer of the C minor symphony had heard that masterpiece chanted by the heroic lungs of Maggie Cline, he might not have envied the man who did write it.

There are two supreme moments in On Broadway, which thronged the Grand Opera House last week. One is the appearance of the cable car near City Hall and the alighting therefrom of Marguerite, and the other climax, which is achieved by the simplest means, is Mrs. Scarborough's line, "Francis, take Mr. McCloskey's hat."

Now Francis, known to fame as Frank Raig, the Harlem hyena, has only the day previous been pounded to a finish by the only Dan McCloskey. As the butler of the fashionable Mrs. Scarborough, he is forced to wait upon his victor. Insult is thus merged with injury, and the wounded feelings of the colored man naturally find characteristic ventage.

It is a great moment of pure dramatic art.

As for Miss Cline's remarks to the conductor of the Broadway gong demon, I can only regret that Mr. Howells did not hear them. They were more realistic than anything "Stevie" Crane ever said to the police and twice as pleasant.

Why read d'Annunzio for sordid earthy facts when Clay Greene and the only Ben Teal can deal out to you across the dramatic counter a half ton of such transcripts of life?

But, oh the joy of Maggie; oh, the joy of life raised to a higher power, as they say in mathematical circles, higher than even dreamed of by Henrik of the Weeping Willows—Ibsen with the Nordau glare! Maggie before she was a star was yet stellar, but since she has shone On Broadway she is simply a cosmos; a cosmos newly dressed in each of the four acts of this astounding epos of plaster, lath and brick. She does not twinkle like a star, but stares with an illuminative shriek. Oh, Maggie, well did I name thee in the callow days of space writing the *Brunhilda* of the Bowery! Then you were simply heroic; you have since grown subtle, your art has taken on new tintings, new and alluring echoes are heard, and from your Homeric chest issues at will seven bewildering varieties of tone production.

Scalchi would retire to her ilex and olive groves in mural Orieto if she could but hear you sing *The Transplanted Shamrock*.

And your wit, Maggie; what could be more delicious, more naïf, more Celtic than your remark to Mrs. Scarborough?

"She's got enough powder on her face to free Ireland."

To be sure you said this once before, not as a comedy jest, but in deadly earnest to Bessie Bonehill during that memorable encounter at Tony Pastor's. But a good thing can never be repeated often enough, and so your librettists thought.

Is P. J. Tynan No. 1? No, a thousand times no! There is but one No. 1, and that is the Hibernian Empress, Maggie Cline, lovingly known to East Side Germany as Gretchen Klein. But you are Irish all the same; the very incarnation of the Irish race. If you had lived in less degenerate days you would have gone down on the arena sands before the imperial tribune and done to his bloody death some Thracian gladiator, some strong thewed, wheat haired giant from the north. And how the air would have darkened with the shouts from the marble benches!

Mr. Greene and Mr. Teal have built a fetching play about the noble torso of Miss Cline. There are many familiar Harrigan types, and I liked very much that steamboat, the *Thomas Brennan*, steaming off for

the island. There is a male quartet that actually sings in tune, and a pretty young woman—Miss Beatrice Morgan—who contrives to look ruined for four acts; no mean histrionic task. Jerry Hart is capital as the Harlem Hyena, and Harry Bradley, as the Bowery bruiser, was as "tough" as was needful. A Hebrew policeman and many other attractions were prominent in the production, but the great magnet was Maggie—Maggie Cline, who is handsomer than ever, and she was always a handsome girl.

The attitude of the audience at the Grand Opera House was very interesting. How the villains were hissed and how Johnnie Sparks was applauded, gin-drunkard and careless stage father of Maggie as he was.

I could not help contrasting the behavior of the respective villains of the Fourteenth Street Theatre and the Opera House. John Burke, who looks a little like Reginald de Koven, came before the curtain and received his shower of hisses smilingly, whereas Ralph Delmore, bearded, grim and fierce, merely scowls as he crosses the stage. Both men were merely keeping in character.

It is mere idle flattery to tell Mr. Joseph Arthur that *The Cherry Pickers* is a better play than *Blue Jeans*. Possibly he will be forced to go through life, as does the composer of *Robin Hood*, critically confronted by his first piece. As a matter of fact, *Blue Jeans* is hard to beat in its own genre. It had atmosphere, the right note of sentiment, and it was sensational enough without being forced. *The Cherry Pickers* at the Fourteenth Street Theatre is a success without doubt, but it can bear plenty of blue penciling, and the framework does not hang together as it might. Its scenes focus with astonishing velocity. It needs more modulating and softening. Some of the fierce glare of the sunshine of India dazzles our eyes, and the characters all stand out too much in the picture. The piece is played with speed, and there are no hangfire episodes. Mr. Arthur gets his curtain down at the right time and always at a fever heat. It is a good melodrama, and if the ingredients have a familiar flavor the playwright can hardly be criticised. He at least has sought for novel groupings, and his point of view, while it will hardly find favor in England, is refreshing. He has his audience with him, as the half caste is the oppressed race and a blustering brandy drinking British colonel can be made very obnoxious to some audiences.

The setting of the play is admirable and solid. The cannon scene, despite its powdery rhetoric, is very thrilling, and the particular Tommy Atkins who plays the valet to Colonel Brough smacks of Kipling.

The heroine is, as usual, unreal—almost as unreal as the hero. Mr. Arthur's speeches are simple and effective in the mouths of all his people except the Eurasian lovers. They talk, I am sorry to say, like two of Miss Braddon's creations.

Mr. William Harcourt, who is a good looking fellow and an actor of promise, should be less conscious. Miss Roselle Knott has temperament, but no training or self restraint. Kept within artistic bounds hers is a personality that could be made interesting and emotionally effective.

Jennie Satterlee made, of course, the hit of the play. She is a trifle exaggerated, but so is the character she represents. Mr. Delmore kept the irascible planter of *Too Much Johnson* well concealed, and was merely the traditional villain.

Mr. R. V. Ferguson and Verner Clarges were excellent. *The Cherry Pickers* will be a money maker if refashioned at its weak points. It is full of fun.

I rounded off a busy week with *Gold Rain* at the Irving Place Theatre. As is usual with a Conried production, this new comedy by Ernst Gettle and A. Kraatz was extremely well executed. The story, not a probable one, is not well told; rather, it is too well told and at great length. A fairy godmother from Russia lifts to wealth and position a poor family living in the little town of Pinkenwerder—a happy title for a provincial German town. There are daughters, and the gold rain spoils them, of course. The father—capitally interpreted by Adolph Link—is not spoiled, because he was spoiled before he was hatched. Stupid, vain, avaricious and full of petty

cunning, he has, nevertheless, some good qualities. The first act is the best, and as played by Mr. Conried's artists could stand by itself—that is, if the Russian woman were eliminated.

It is early morning in the household of the Halperts and the anniversary of the twenty-fifth year of their married life. The children, the loquacious servant and the grandmother have arisen betimes to prepare for the feast. Their excited gabble is delightful, and the arrival from their sleeping room of the old couple is managed with consummate skill. This was a complete picture, and was enacted with surpassing naturalism and deep feeling by Adolph Link, Wilhelmina Schlieber, Marie Reichardt, Francesca Huss, Gusti Forst, Helene Collmer and by Anna Braga.

This pretty young woman is always welcome. As the servant, she was richly humorous and natural. Arthur Eggeling gave us a small but highly finished sketch of a Berlin professor, and Rudolph Senius must be congratulated on his work. The development of Goldregen is weak and rather windy, but it is amusing in spots and will serve.

It appears that much injustice has been done the doctors and surgeons who attended Katharina Klafsky in her fatal illness at Hamburg. Her skull was trepanned, as she could not have lived without the operation. My good friend Adolf Neuendorff, the conductor, had letters from the family, and all talk of carelessness or errors on the part of the physicians is declared false. Hamburg, like Vienna, can boast of some of the best surgeons in Europe. Only after the operation became imperative was the trephining undertaken, and then with the sanction of the highest medical authorities in the city.

Even if Klafsky had recovered she could never have sung again, for she would have been forced to wear a silver cap set in her skull to protect her brain. It is all very sad. Lohse, her husband, will soon be here. He is desperately unhappy, for their marriage was a happy one, and Germany has become distasteful to him since his wife's sad taking off.

Bless their innocent little hearts! Why, they should have coral teething rings and Winslow soothing syrup, instead of critical abuse and the applause of gilded youth. I saw the Barrison babies last week at Koster & Bial's, and as I sobbed out my thanks to Herr McConnell for his goodness in providing me with so much infantile pleasure, I called his attention to the fact that the children needed a nurse on the stage. He didn't see it with my eyes, and spoke in sad accents of the babies' determined depravities. "Fleron," he said, "does all he can with them, but they have taken the bit between their teeth and are madly galloping Satanward."

It was then I thought of teething rings, rubber nipples and rattles.

That shrill voiced savior of soubrettes, Charlotte Smith, saw the Barrison babies, and instead of maternally yearning to change their "diddies," she grew harsh and saw evil in their ferrule-like legs. Anyone who can see evil in those tender little billiard cues would accuse a town pump of passion. The Barrison babies are not even naughty. They recall to me the paroquets of our youth that swore in a dim, echoing manner. The babies don't even know the meaning of the words they lip. They should be cradled; they should be treated to mother milk; they should be spanked when unruly—but I cannot bring myself to believe that they could be unruly.

Dear, sweet, curled Editha's Burglars!

Dr. Parkhurst never saw them, so, of course, they must seem wicked to him. The theatrical world, which the worthy dominie never sees, is a seething pool of wickedness. Ah, me! if he would only patronize the theatre as he patronized the circus!

But when you speak of *A Florida Enchantment* at Hoyt's then I am willing to blush with you. I never saw a funnier first night's frost. Everyone laughed and everyone scowled, especially the gentlemen accompanied by ladies. The most shocking, because the most vulgar, play I've ever seen, except *The Tortoise*, which I saw at the Palais Royal last summer in Paris. There is in this sweet scented piece a disrobing scene that absolutely beggars Lona Barrison's pudic efforts. Two people undress and retire with

perfect impunity and their night clothes. The first to reappear is the lady, who makes her toilet in the most matter of fact fashion, brushes her teeth, hums a breakfast melody, and the curtain falls on a quivering transcript of life.

Yet is the new manatee play more suggestive? It is not nice to see persons of the same sex kiss and hug, even though some rich sea change is supposed to take place. As a matter of fact this change does not take place. I hear that Mr. Gunter was almost speechless when told that his play hinted at abnormal things. That he had no such intention of such an end I am sure. They say in such matters he is an infant, but as this is Gotham, 1896, every taste and prejudice must be taken into consideration. *A Florida Enchantment* as it stands at present is decidedly nasty.

I looked at Effie Germon, and thought sadly of two decades ago, when she was the rage in this very theatre of Mr. Hoyt. She is a remarkably well preserved woman, but the nonsensical lines she had would swamp any actress.

And good looking Grace Huntington, what lovely gowns she wore! and didn't she look stunning? She had to face a battery of kisses, chiefly feminine. I am sure her Boston blood revolted.

I saw "Johnnie" Bennett and valet. Miss Bennett left in an outraged state of mind after the first act. To be sure she had to get up to Proctor's Pleasure Palace in time for her turn with Mr. Kent, but she was also indignant at the pathologic exposition of the workings of the obi seed in the female system. I can't blame her. The play calls for clinical criticism. It should have been enacted in the "theatre" of the Post Graduate Hospital.

Joe Howard suggested that it be renamed *Button, Who's Got the Button?*

I think *High Ball*, or *Two of a Kind*, would be more apposite.

Mr. Theodore Marks, who leads a dual official life as the managers of Yvette Guilbert and Anna Held, received the following letter from Yvette. It is dated October 1:

"MY DEAR FRIEND—Have you find my telegram entitled * * * I hope you have had a good passage—which news in the great and fine New York? Tell me what you become. I have made my reappearance at the Scala. Enormous success! Am awfully glad. Best compliments. YVETTE GUILBERT."

Which demonstrates that the great chanteuse has been pursuing her English studies to advantage despite her lack of mastery in the matter of idiom.

Ah, Teddy Marks, why don't you face that awful question: "What you become"? What, indeed? Go ask Anna Held by the milkman, ask of her if she still dips her person in the lacteal tub? Ah, Monsieur Teddi, Monsieur Teddi, what a past grand master of press stories "you become"!

That remarkably handsome and magnetic contralto, Olive Fremstad, whom I heard in Bayreuth last July in *The Ring*, is now singing at the Cologne Opera House. She has already appeared as *Brangäne* in *Tristan*, *Amneris* in *Aida* and *Fides* in *Prophete* with great success. Her supple singing and lovely contralto is well remembered in this city. She sang at one time in the Cathedral.

Maurice Barrymore's last mot traveled from the Battery to Morrisania the day it was uttered. I would not repeat it here but that I heard a new and Teutonic version of it. Of course I refer to the question put to him week before last:

"Barry, what is the Actors' Order of Friendship?"

To which Maurice the Bold quickly answered:

"Two beers." It is lovely, is it not? Well, I went into Luchow's Monday night of last week for my cup of sweet sarsaparilla. I needed it, for I had been Gunterized by that obi seed. Big George, the blond drawer of beer and a man who can drink a hundred Wurzburgers a day without reducing his thirst or salary, greeted me thus:

"Ach, wie gehts? Hev you hird de new one on Mr. Barrymore? Nein? Vell, he came her letzen

donnerstag last Dursday afternoon. A fellow by him asked:

"Say, Berry, vot is de difference between two beers und de Aectors Order of Vriendship?" and Berrymore he said, right away schnell, "Ten cents," und I bust out laffin' nearly crazy. Das ist sehr witzig, nicht war? Oh, dot Berrymore is de best aector off de stage."

Who says that the average German lacks humor?

John Ernest McCann, poet and raconteur, has associated himself with Tom Maguire in the publication of a theatrical journal very happily named the *Rialto*.

Before Aubrey Boucicault clutches literature in his manly arms he will take a last hack at the theatre. He is billed to appear at Keith's November 2 in a new comedy called *Wanted, a Widow*. Really, not a nice title, considering Mr. Boucicault's recent venture in matrimony.

Sandow has named his big dog Katze-Jammer, because of its preference for kittens.

The death of Anton Bruckner reminds me of that old story told by Rafael Joseffy. When Richter rehearsed the Seventh Symphony in Vienna there was some doubt in the mind of a clarinetist whether a certain note was F or F sharp. Richter appealed to the composer, who was sitting in the hall eagerly enjoying his own music.

"Play F or F sharp, just as you please, Herr Doctor," answered Bruckner, who had reached such a point of happiness that he did not care whether his music was played incorrectly or not.

So far as I know Anthony Stankowitch, the pianist, is the only pupil of Anton Bruckner in this city. He tells many funny stories about the simplicity and testiness of his master.

The burghers of bean fed Boston should wear fig leaves on their imaginations and forbid marrying and giving in marriage within the city limits. Considering that the State of Massachusetts shows such a lively list of births outside of wedlock, I think that the obscene minded old men of Boston might have accepted MacMonnies lovely Bacchante and held their peace about suggestive art.

The rotten puritanism of a city that is notoriously immoral, a city that is notoriously hypocritical is very disheartening. Little wonder that John L. Sullivan shook the dust of the Common from his heels and that Boston town at 11 o'clock in the evening is as dead as Greenwood Cemetery.

How I sympathize with Philip Hale and Arlo Bates!

Wanted—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

A New Baritone.—Mr. Samuel Moyle, who has for several years held the position of bass soloist at St. Paul's Cathedral, Melbourne, Australia, besides being the principal oratorio and concert artist of that colony, has arrived in this city, which in the future will be his permanent residence. Apart from concert and oratorio engagements, Mr. Moyle will accept a limited number of pupils in voice culture and oratorio tradition. His studio is at 136 Fifth avenue.

Marquardt Saved.

THE Drummond Castle, 2,352 tons, one of Messrs. Donald Currie & Co.'s well-known Castle Line of steamers running between London and Cape Town, which was on her way to London, sank recently off the coast of France. She carried 143 passengers, and her officers and crew numbered 103.

Only one passenger was saved—namely, Mr. Marquardt, who was picked up by H. M. S. Sybille. The two other survivors were seamen. On finding themselves in the sea, one of them caught hold of a basket and the other of a plank. They clung to these, and drifted about for ten hours, when they were rescued by some fishermen.

An interesting statement has been made by Herr Marquardt, the only passenger who was saved. This gentleman, who is a distinguished violinist, and was on a professional tour round the world, accompanied by his wife, Mme. Alexandrina Bruschadt Marquardt, a harpist of great eminence, had given a concert that night, and the entertainment was only just over when the vessel went onto the rocks. The shock was a light one, and nobody suspected that the vessel was in serious danger until she began to sink.

As the steamer was sinking Herr Marquardt seized hold of a rail, and he sat astride of this all night. At first there were three persons sitting on the rail with him, the fourth officer and a male and a female passenger. During the night, however, they all fell off and were drowned, Herr Marquardt being the sole survivor. He was ultimately saved by a fisherman after having been in the water twelve hours.—*Melbourne Australasian*.

First Sunday Night Concert.

CARNEGIE MUSIC HALL.

It was an excellent idea to inaugurate Sunday night concerts at popular prices at Carnegie Music Hall, and judging from the first one, last Sunday, the people should support them. Fifty cents for a reserved seat at a concert with the following program should be considered a treat:

March from Tannhäuser.....	Wagner
Air from Undine.....	Lortzing
Herr Emil Fischer.	
Adagio and Gavot.....	Bach
String orchestra.	
Evening Star.....	Rubinstein
Royal Tambour and Vivandiere,.....	Bizet
Air, Micaela (Carmen).....	Miss Westervelt.
Unfinished Symphony.....	Schubert
Overture, Mignon.....	Thomas
Waltz Song (Romeo and Juliette).....	Gounod
Miss Louise Westervelt.	
Träume.....	Rubinstein
Die Stille Wasserröhre.....	Ruckenstein
Alleen.....	Storek
Herr Emil Fischer.	
Accompanied by Mr. Damrosch.	
Spanish dances, from Le Cid.....	Massenet
Aragonesa.	
Navarraise.	

The orchestra was in fine form, and if it is going to work on such a basis, with the necessary improvement which is bound to follow, there will be better musical performances heard from the Symphony Orchestra than we have even heretofore had. What is needed is rehearsing.

Miss Louise Westervelt, soprano, made her debut. We are not disposed to go into any analysis of her singing, for it may be possible that she was not at her best, as she certainly suffered from excessive nervousness. However, simply on the strength of primary laws of vocalization, it might be well to state that if Paris education can do no better than in this instance our pupils could improve their chances by remaining right in this town and studying under our local teachers. The probability is that Miss Westervelt just as she is now could not have secured this engagement to sing had she not carried Paris credentials. Those who

were at this as well as at many previous concerts know what this signifies. It is all nonsense.

Mr. Graff should instruct the ushers not to espouse the place of the claque. It is not the function of ushers to lead or conduct the applause, and the demonstration cannot be checked too soon. Mr. Damrosch, who is no friend of encores, certainly must dislike such exhibitions.

Courtney Committee.

THE committee named below has just been appointed by a meeting of the friends and pupils of Mr. Courtney, of New York, to secure all possible help for him in his illness and utter mental collapse, which latter, as you are no doubt aware, recently took place in Denver, Col. Mr. Courtney is at present in the County Hospital of Denver, and it is absolutely imperative that a change of climate be made for him if any hope of his recovery is to be entertained.

Arrangements have been made for his reception and maintenance here, but it is necessary that all possible funds be immediately collected in aid of this purpose. Mr. Courtney is absolutely destitute, and is dependent entirely upon the assistance and co-operation of his friends.

It is earnestly requested that all of his friends contribute to his help, and you are now especially invited to send such contribution as you can make to Mr. Paul Ambrose, No. 129 East Sixteenth street, or Miss Fielding Roselle, St. Cloud Hotel, New York.

PAUL AMBROSE,
VICTOR HARRIS,
NEAL MCCAY,
FIELDING ROSELLE,

Committee.

P. S.—In addition to your subscription kindly send to Mr. Ambrose or Miss Roselle names of such friends as you think would help.

Roselle.—Few artists can boast that at no appearance have they ever received from either press or public one word of anything but the highest praise, yet this is the remarkable career of Miss Fielding C. Roselle, the well-known young contralto, who is now in the front rank of American prima donnas. A busy season is already assured for this conscientious artist.

Broad Street Conservatory.—The first pupils' recital of the season was given last Wednesday evening, October 14, in the concert hall of the Broad Street Conservatory of Music, Philadelphia, at which the following program was given:

Duo for two pianos, Andante and Variations, Schumann, Mrs. C. S. Childs and Miss May Evans; piano solos, Spring Dawn and Danse Rustique, Mason, Mr. B. K. Wilson; piano solo, Barcarolle in F minor, Rubinstein, Miss Anna Williams; violin solo, Andante and Scherzo, F. David, Master John K. Witzman; piano solo, Etude, op. 10, No. 12, Chopin; Miss Carrie S. Pierman; Ave Maria, Bach-Gounod, soprano—Miss N. Moore, piano—Mrs. J. E. Duffield, violin—Miss J. Florence Gillan, organ—Miss A. W. Youker; piano solos, Evening Song, Seals, and Elektra, Jensen, Miss E. O. Manning; violin solo, Romance, Preston Ware Orem, Mus. Bac., Miss J. Florence Gillan; piano solo, Scherzo, op. 54, Chopin, Miss Alice V. Alexander; duo for piano and violin, Kreutzer Sonata, Beethoven, first and second movements, Miss Carrie S. Pierman and Master John K. Witzman.

Master John K. Witzman, one of Mr. Rhodes' promising young pupils of the institution, as usual created quite a sensation, both in his solo and in the Kreutzer Sonata, which he played with Miss Pierman, who is one of Mr. Combs' private pupils, and who rendered the piano part most artistically, having a facile technic and a truly musical touch. Miss Moore is a pupil of Jos. C. Cousins, and shows his careful training and superb method to the best advantage. Miss Gillan played with exquisite taste and expression Mr. Orem's latest composition, which was composed for and dedicated to her. The remainder of the program was rendered in an equally artistic manner, and plainly demonstrated the superior methods and careful training received in this, Philadelphia's most popular musical college.

ARTISTS:

**BERTHA
HARMON-FORCE,**

Soprano;

FIELDING C.

ROSELLE,

Contralto,

GREGOROWITSCH,

The Russian Violinist.



BERTHA HARMON-FORGE

ARTISTS:

CORINNE MOORE-LAWSON,

Soprano;

WILLIAM LAVIN,

Tenor,

DAVID BISPHAM,

Direct from the Royal
Grand Opera, Covent
Garden, London, ...

Barytone.



GREGOROWITSCH



DAVID BISPHAM

SOLE DIRECTION H.M. HIRSCHBERG MUSICAL BUREAU, 36 WEST 15TH ST. NEW YORK. TELEPHONE 1034-18TH ST

HENRY E. ABBEY.

HENRY E. ABBEY, who had been so seriously ill for six months that it was known he could never recover, died on Saturday morning at 5 o'clock in his apartment in the Osborne at Fifty-seventh street and Broadway. The immediate cause of his death was a hemorrhage of the stomach, but his malady was a complication of kidney and liver troubles. He had been about until Thursday, when he went to bed, and a severe hemorrhage, which his physicians were unable to check, caused his death. His daughter Kitty, Mrs. Kingsley, his mother-in-law, and his secretary, William Bradley, were with him at the time of his death. John B. Schoeffel, his partner, was summoned as soon as it was seen that his illness was bound to terminate fatally. Mrs. Abbey, from whom he is legally separated, is now in Europe.

Henry E. Abbey rose from a humble beginning to his position as the most conspicuous speculator in amusements that this country has ever known. He was born fifty years ago in Akron, Ohio, and his father was a jeweler. It was intended that he should follow this occupation, but his interest in the theatre had manifested itself then to such an extent that he spent more of his time at the theatre in his own town than in his business. He ultimately took a place as ticket seller, as his father had by this time concluded that it would be impossible to make him take any interest in his own business. After he had been in the box office of the theatre for two years he leased the building, and in 1869 produced the first play given under his direction. This was *London Assurance*, and old John Ellsler and his wife, prominent players then in that part of the country; Clara Morris, then a very young woman, and Effie Ellsler, a child actress at the time, were members of the company. Mrs. Thomas Whiffen and John Clark, of Brooklyn, a singer who afterward called himself Signor Brocolini, were members of an opera company which the manager established in 1870. A year later his father died, and Mr. Abbey had to return to the jewelry shop to dispose of a stock worth about \$30,000 that was left in the store. Mr. Abbey took no interest in the business, and after it had fallen off badly he sold it and went back to theatrical management.

After a short stay in Akron, Mr. Abbey went to Pittsburgh, and was connected for a year with a theatre there. At the end of that time he managed Edwin Adams, then playing in a dramatization of *Enoch Arden*, and a popular American actor. In 1873 he became manager of Lotta and then commenced a friendship which has continued to this time. In Mr. Abbey's subsequent misfortunes Lotta was one of the creditors who helped him most liberally. Later Jane Coombs, Mrs. D. P. Bowers, and John T. Raymond were under Mr. Abbey's management. These experiences prepared him for a career as a manager which he mapped out for himself; but he was still without capital, and not until 1876, when he became the partner of John B. Schoeffel, was he in control of a theatre that might properly be called his own. They rented the Academy of Music in Buffalo, where their first season was unprofitable. The following year they came to New York, and commenced on November 27, 1877, their management of a New York house. This was the Park Theatre, which used to be tucked back of some stores on the corner of Broadway and Twenty-second street. This theatre was a success, and helped Mr. Abbey along on his career as a man-

ager. Robson and Crane acted with them for the first time together in 1877, and some of the other successful players there were John T. Raymond and the elder Sothorn. In the company were the late James Lewis, Mrs. G. H. Gilbert, Agnes Booth, who is now Mrs. Schoeffel, and Minnie Palmer. The success of this enterprise led the firm to open other theatres, and for a while they controlled houses in Boston and in Philadelphia, although the latter house was kept open for only a short time. In 1880 Booth's old theatre, at the corner of Twenty-third street and Sixth avenue, was leased. The Grand Opera House also for a while came under their direction. When Abbey's Theatre was burned in 1881, Wallack's Theatre was rented, and subsequently the Star came for a while under their control. Mr. Abbey began to be well known first when he introduced Sarah Bernhardt to the American public and commenced the policy, to which his firm adhered later, of bring-

to keep matters floating. He was a popular man in a large circle, and James Gilsey, Robert Dunlap and other creditors of his were always willing to help him generously, confident that they would get their money back. Mr. Abbey was at one time in debt to Tyson, the ticket speculator, for nearly \$500,000.

He was not a man who paid any attention to the artistic side of his work, but he paid liberally to secure what he thought was the best substitute for his own personal direction of those matters. Maurice Grau has always been in practical control of affairs at the Metropolitan, and, although he was the lessee of Abbey's Theatre, the last theatre occupied by the firm in this city, that enterprise was regarded as Mr. Abbey's particular care, and he conducted it with no interference whatever from Mr. Grau, who was looking after the operative end of the firm's enterprises. It is said that at one time the firm of Abbey, Schoeffel & Grau had 2,500 persons on its pay roll, which will give some idea of the extent of its operations.

Mr. Abbey was married first to Miss Kingsley, of Northampton, Mass., and by her had two children, one of whom is still alive. The other, a boy, died several years ago. In 1886 he married Florence Gerard, an actress, and they were separated only a few months ago. Mrs. Abbey is now in London, and is about to return to the stage.

It was decided at a meeting of the directors of the Abbey, Schoeffel & Grau Company, Limited, held at the Opera House yesterday afternoon that Mr. Abbey's death should not in any way interfere with the plans already made for the season. William Steinway, John B. Schoeffel, George L. Rives, Edward Lauterbach, and others were present. By the agreement under which the company was formed it was decided that in case one of the three "managing directors" died during the five years which their contract has to run, his salary should be paid to the survivors, who are to devote it to the support of his family. Mr. Abbey, who got \$9,000 out of the \$30,000 paid to him, Mr. Schoeffel and Mr. Grau, leaves a young daughter, and on his deathbed he requested Mr. Schoeffel to see that his salary was used for her benefit. Mrs. Kingsley, her grandmother, is a woman of means. At the time of his death Mr. Abbey was in debt to his two partners.

In accordance with his wish that he should die in the Catholic faith a priest of the Paulist Church administered the rite of extreme unction to him on Friday. The funeral service took place yesterday morning at nine o'clock, at the Paulist Church, and the body was buried at Northampton, Mass., where his first wife was buried. William Steinway, A. M. Palmer, Augustin Daly, Frank Sanger, G. G. Havens, George L. Rives and John B. Schoeffel were the pall bearers.

The immediate future of the opera, it was plain to those who discussed it, is assured, since the singers for the coming season have been already engaged by Mr. Grau, and their contracts will not be cancelled or even affected by Mr. Abbey's death. The contracts are with the corporation of Abbey, Schoeffel & Grau, Limited, and the corporation, of course, will proceed upon the lines projected.

Who after Abbey was the main question, as affecting the future of the opera here this season and in seasons to come. Mr. Abbey was the general financial manager of the firm which gave New York its most successful productions. Mr. Grau's task—one of exceeding delicacy—was the securing of artists of the first rank. He, too, has been charged with the exceedingly difficult mission of making their lives smooth, of preventing discord, of soothing



HENRY E. ABBEY.

excitable prima donnas and reassuring tenors whose delicate sensibilities detect slights, real or imaginary.

Mr. Grau in his sphere of action has been wonderfully successful, and both his selection of stars and the manner in which he maintained harmony in the company were evidence of his great finesse.

In discussing matters the circle of opera goers wondered if there is now a man ready to fill the breach whose adroit management is equal to that most difficult of enterprises, the successful control of grand opera production.

It was recalled that at one time there had been considerable feeling in regard to whether or not one element should practically dominate the atmosphere of the Metropolitan. Mr. Abbey's friends were chiefly prominent men, from whose ranks the directors were chosen.

Mr. Grau had and has many friends in the same list, but a larger number among the wealthiest and most prominent Hebrews in New York, whose influence somehow has not been heavily felt in the Metropolitan enterprises. That element carries more weight, though, now. It had been suggested when Mr. Abbey was dangerously ill some months ago that in the case of his demise or disability some of those who had been his strongest supporters might because of the feeling referred to prove inimical to the putting forward of Mr. Grau as his virtual successor.

It was gossip yesterday that should such a feeling become pronounced there might be a movement toward the selection of some one, not Mr. Grau, to act nominally as Mr. Abbey's successor, Mr. Grau becoming the de facto managing director out of view.

Whatever feeling in this direction there may have been on one side previous to the firm's failure seems to have diminished since the organization of the present corporation. Mr. Grau's friends, too, would be quick to assert that he is the natural successor to Mr. Abbey's place.

Among those who were talking of these matters some expressed the opinion that he would not consent to any arrangement other than one involving a complete recognition of his position.

Indeed, it is said that since the present corporation assumed charge the feeling has been favorable to Mr. Grau's attaining more prominence than heretofore.

Mr. Schoeffel threw some light upon the future management of the corporation's affairs last evening by saying that while a director would be elected in due time to fill the vacancy in the board, the man so elected would not rank as a managing director. Messrs. Abbey, Schoeffel and Grau were the managing directors, and Messrs. Schoeffel and Grau will be now. That is what Mr. Schoeffel meant.

There is in the contract between the Metropolitan Opera House Company—that is to say, the owners—and the Abbey, Schoeffel & Grau corporation, a clause to the effect that upon the death of one of the managing directors the two surviving shall act. This agreement, however, is subject to change by consent.

Mr. William Steinway, president of the Abbey, Schoeffel & Grau Company, Limited, said that Mr. Abbey's death would have absolutely no effect upon the workings of the corporation. "The corporation has been formed for four months past," he said, "and is already on the soundest kind of a financial footing. I think we have something over \$100,000 in bank and subscriptions are still coming in rapidly. Mr. Abbey, on account of his illness, had been unable to do much work lately, and Mr. Schoeffel and Mr. Grau have really attended to all the preparations for the season. Mr. Grau has engaged all the artists for the company, and he will continue to be the practical managing director, as he has always been.

"He is the very best man we could find for the place, on account of his long experience and his wide acquaintance, and also on account of his unquestioned integrity. While he has been in Europe Mr. Schoeffel has been attending to the affairs of the company here, and only recently he made a trip to San Francisco to investigate the advisability of

taking the opera company to the Pacific Coast this season. He reported against such a step.

"Mr. Grau has been notified of Mr. Abbey's death. He is booked to sail with the singers of the company on October 31, and will be here about November 6. Mr. Abbey's place on the board of directors—our charter calls for six—will probably remain vacant until after Mr. Grau's arrival."

—From the Sun and Herald.

Physical Elevation.

THE MUSICAL COURIER desires to call attention to a remarkable system of vocal and physical development that is taught in this city with pronounced success; a system embodying correct breathing and the application of which develops the throat, chest and lungs, strengthening them to a marvellous degree.

By means of it thin, hollow, bony chests are rounded and made symmetrical. Ladies and gentlemen of mature years who have grown stout and heavy waisted find the greatest benefit from this method of deep breathing which by reducing the size of the abdomen facilitates easy and light carriage of the body, restoring youth and beauty, bright eyes and rosy tints.

To those who have grown thin from bad health or nervous deterioration relief is given by the strengthening of debilitated tissues and the rounding off and beautifying of the general person.

The voices of singers, lecturers or speakers made more powerful and resonant without deranging present method of voice production. Firm, full, rich, vibrant tones made, and the singing and speaking voice elevated in character and power.

This system is free from drugs, free from massage, and free from instruments of muscular torture such as dumbbells or Indian clubs, swings or pulleys; in short, it is calisthenics without instruments. No dieting, no long walks, no prescriptions of any kind; no Christian science but Science only.

For consultation, call on Mrs. Thomas Bella Nichols, 123 West Thirty-ninth street—"The Parker." For personal experience and the result of practical tests call on the editor of THE MUSICAL COURIER. The system does not interfere with any method of singing. Whatever there is good in any method is simply fortified by this system, which is a most remarkable plan of effective physical and moral elevation, for with the proper elevation of the body there is a parallel moral elevation.

Lachmund Conservatory Concert.—A faculty concert was given at the Lachmund Conservatory of Music on Monday evening last, the 19th inst., to introduce Frl. Leontine Gaertner, violoncellist (her first appearance in America). The other members of the faculty heard were: Miss Nina Rathbone, dramatic soprano; Mr. Carl Richter-Nicolai, violinist; Mr. Erwin C. Banck, violinist; Mrs. Jose Leon, pianist, and Mr. Carl V. Lachmund, pianist.

J. Eldon Hole's Pupils.—The pupils of the successful teacher and tenor J. Eldon Hole make rapid engagements. Mr. H. Lincoln Price has been engaged by Dr. Gilbert as solo bass of Trinity Chapel from November 1; Mr. Harold Hartsell was engaged within the past two weeks to sing the Toreador song with Abrahams & Morrison's Carmen, and Mr. David Torrence has been engaged for the baritone part in *Lost, Strayed or Stolen* at the Fifth Avenue.

George W. Campbell.—Mr. George W. Campbell has been engaged as solo tenor of St. Agnes' R. C. Church, New York. Mr. Campbell has been the solo tenor of Dr. Storr's church for three years under Mr. Harry Rowe Shelley, and has just returned from a two seasons' engagement with the W. T. Carleton Opera Company.



Vanderveer-Green.—On account of her American engagement Mme. Vanderveer-Green has been compelled to cancel with the Northampton, England, Oratorio Society, the Exeter Philharmonic Society and the St. James' Hall, London, Ballad Concerts. Her repertory in this country will be an entirely new one.

Margulies versus Damrosch.—Judge Russell in the above case decided on motion as follows last Thursday:

Where a plaintiff sues to recover sums paid out for another or for services rendered he should be prepared to give the items of his disbursements, made by the agent in the absence of the principal, and a sufficient account of the particular services rendered to identify the transaction. Motion granted.

This signifies that Margulies must furnish an itemized statement. He is at present traveling in Europe, but his actual whereabouts for any given time cannot be fixed.

Fannie Hirsch Busy.—Miss Fannie Hirsch, soprano, is kept busy with concert work. Last week she appeared with the Halevy Singing Society and also sang in Brooklyn. Next month she will sing a great deal and has already booked numerous engagements.

Seidl at Syracuse.—Mr. Seidl and his orchestra gave a concert in Syracuse last Friday night. The affair was a great success. Julie Rive-King played Saint-Saëns' second concerto. This is what the Syracuse *Standard* said of her work:

Madame Julie Rive-King scored a great success in the G minor concerto by Saint-Saëns. Concerning one whose reputation as a pianist is so great, it is scarcely necessary to say much. It may be remarked, however, that Madame Rive-King's performance of last evening fully sustained the great renown she long ago acquired on the concert stage. The qualities which are most conspicuous in her playing are unflinching accuracy combined with an almost masculine technique. Her touch is firm, but at the same time notable for sympathy and expression. The concerto is a composition of the modern school and of course abounds in every known difficulty which the composer finds necessary to employ for the attainment of his desired effect. Many works of this kind are written for the sole purpose of furnishing a medium for pianistic display, but the Saint-Saëns concerto is not of this class. It has its full share of technical difficulties, but they are kept subordinate to the purpose in view. The effect as a whole, therefore, is that of a work of art. Madame Rive-King fairly outdid herself in the brilliant rendition which she gave the French composer's masterpiece. Runs of the most intricate character and all kinds of technical difficulties were dashed off with faultless precision and wonderful ease. At its conclusion the performer was recalled a number of times by the audience, which was demonstrative in its approval.

Charles Abercrombie.—Mr. Charles Abercrombie, the eminent tenor and professor of singing, gave a successful lecture recital at the Albany Female Academy on Wednesday evening, October 15. This successful teacher has already secured several members of Mr. William Courtney's recent class.

Ogden Crane Musicales.—Mme. Ogden Crane held an informal musicale at her studio, No. 3 East Fourteenth street, on Thursday last. These musicales are given every two weeks, and are for the purpose of giving the pupils, especially the beginners, confidence; also a hearing before their friends. Mme. Crane gave a five minutes' talk on voice culture, which was followed by solos from a number of her pupils. Mme. Crane herself also favored her friends by rendering Tosti's *Could I* in a thoroughly artistic manner.

Among those who sang was Miss Berig, Miss Sundall,

Mary Louise Clary, America's Greatest Contralto.

J. H. McKinley, Tenor.

Carl E. Dufft, Bass-Baritone.

Kathrin Wilke, Dramatic Soprano.

And Other Leading Artists.

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Miss Stambach, Miss Lambert and Miss Hutchings. The afternoon was greatly enjoyed.

Harmon-Force.—Several important Messiah engagements have been booked for this young artist. As an oratorio and concert soprano Mme. Force bids well to attain the highest point of popularity. She will arrive in New York about November 1.

Pianos for Musicians.—For sale a parlor grand piano, used one year, made by a well-known, high grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

New York Ladies' Trio.—The New York Ladies' Trio, composed of Miss Mabel Phipps, piano; Miss Dora Valesca Becker, violin, and Mme. Flavie Van den Hende, 'cello, has issued the prospectus for its second season. The past season established this organization firmly in public favor.

Verlet.—The new young coloratura soprano, Mlle. Alice Verlet, makes her first appearance in Chicago with forty members of the Thomas Orchestra at the Germania Club, of that city, on Thursday evening, October 22.

The American Symphony Orchestra.—This organization, which gave such a successful series of concerts in the early months of 1895, has lately been reorganized and announces three concerts in Chickering Hall on the evenings of November 24, February 2 and March 23 under the baton of Mr. Sam Franko and business management of Mr. H. M. Hirschberg. The orchestra is composed of sixty-five native born Americans, all of whom have had large experience with the older concert organizations of this city. Weekly rehearsals are already begun, with a determination to present programs of the highest artistic excellence. Prominent soloists will appear at each concert.

Grand Opera Musicales at Waldorf.—By special arrangement with Abbey, Schoeffel & Grau most of the grand opera song birds will appear at the Hotel Waldorf in a series of matinée musicales, beginning November 24. The musicales are under direction of Messrs. Ruben & Andrews, and the subscription list is limited to 500, the seating capacity of the new hall.

Among those announced to appear are Mesdames. Eames, Mantelli, Belina, Olitzka, Traubmann and Engel, and Messrs. Edouard de Reszké, Plançon, Ancona, Cremonini, Salignac, Bispham, Gogny and Campanari.

Among those who have subscribed to the matinées are: Mrs. G. T. Bliss, Miss Eleanor Le Roy, Miss Breese, Mrs. J. W. Minturn, Mrs. J. M. Bradford, Mrs. R. A. McCurdy, Mrs. Eugene Bogert, the Misses Newbold, Mr. Bowles Colgate, Mrs. Robert Nicols, Mrs. T. Cleveland, Mrs. Mary Peniman, Mrs. Lewis Chanler, Mrs. George Perkins, Mrs. C. H. Coster, Miss Charlotte Pell, Miss Helen Draper, Miss J. H. Percy, Mrs. Richard Delafield, Mrs. Charles Parker, Mrs. W. G. Davies, Mrs. T. P. Ralli, Miss Anna Gould, S. H. Robbins, Mrs. H. C. Graef, S. D. Roosevelt, Mrs. A. Hechscher, W. L. Stow, Mrs. B. Hall, Mrs. Alfred Tuckerman, Mrs. Louis Haggin, Mrs. G. H. Tweed, Mrs. George Hoffman, Mrs. H. J. Van Doren, Mrs. E. F. Hyde, S. M. Valentine, Mrs. J. H. Hall, Mrs. Mary C. Wallace, Mrs. J. A. Madden, Jr., Mrs. J. D. Wing, Miss Anna Jennings, Mrs. William G. Wheeler, Mrs. A. C. Kingsland, Mrs. Aymar Sands, Mrs. G. V. King, Mrs. Nicholas Fish, Mrs. J. F. Lanier, Mrs. Frederick Fish, Mrs. Lewis Thebaud.

Leon Jancey's Concert.—M. Léon Jancey, of the Théâtre National de l'Odéon, of Paris, professor of diction and lyric declamation, will give his first concert to-morrow night in Chickering Hall. He will be assisted by his New York and Paris pupils: Miss Hortense Hibbard, pianist; Adele Laeis Baldwin, contralto; Mlle. Marie Parcello, contralto; Mme. Antonia H. Sawyer, contralto; Perry Averill, baritone; Miss Adelina Hibbard, Miss Lucille Thornton, Miss Belle Bovee, Miss May H. Baldwin, Mrs. Greta Howell, Wm. C. Carl, organist; Orton Bradley and Victor Harris.

Léon Jancey reached New York with a reputation and credentials which at once established him as a tutor whose services are at a premium, and his time is entirely taken

up with his pupils, who are all numbered among the best artists of this city. His concert will be attended by a critical audience.

M. Jancey sails for Europe on the steamer La Gascogne on Saturday, October 24. His success in this country is assured, and he will be here again early next season, beginning his instruction at Newport for a period.

The Dannreuther Quartet.—The Dannreuther Quartet announces three concerts for the coming season, to take place in Carnegie Chamber Music Hall on the evenings of December 19, January 21 and March 11. The quartet will have the assistance of Mrs. Gustav Dannreuther and Mr. Howard Brockway, pianists.

Among the more important works and novelties chosen for performance are the following:

String quartet, op. 105, in A flat major (new).Dvorák
String quartet, op. 106, in G major (new).Dvorák
String quartet, op. 41, No. 3, in A major.Schumann
String quartet, op. 59, No. 1, in F major.Beethoven
String quartet, op. 71, No. 1, in B flat major.Haydn
String trio, op. 87, for two violins and viola (new).Beethoven
Piano quartet, op. 12, in F major (new).Schütt
Piano quartet, op. 41, in B flat major.Saint-Saëns
String quintet, op. 5, in C major (new).Svendensen

Clementine de Vere-Sapio.—Mme. Clementine De Vere-Sapio has been engaged to sing at the second concert of the New York Philharmonic Society. Following are some recent press notices:

Mme. Clementine De Vere-Sapio, the noted vocalist, delighted a large audience at the Art Society reception in the Pittsburgh Carnegie Music Hall Friday evening. It was the first reception of the season, and one of unusual brilliance. Mme. Sapio was in excellent form and fairly charmed her hearers with her excellent feats of vocalization. Her voice has lost none of its attractive qualities, but, on the contrary, almost constant service in public recitals and concerts has rendered it even more powerful and vibrant and sweeter than ever. It is certainly an exceptional pleasure to hear Mme. Sapio, and the Art Society is to be congratulated on having such a superb attraction for its opening reception.—*Pittsburgh Press*, October 11.

The Art Society of Pittsburgh was fairly launched on its new season with a well attended reception to the president, Hon. F. J. Slagle, given in Carnegie Music Hall on Friday evening last. The program of music was given in the form of a charmingly presented song recital by Mme. Clementine de Vere-Sapio, assisted at the piano by her husband, Signor R. Sapio.

The song recital was a magnificent success. Madame De Vere was in good voice, while her husband ably seconded the singer with his intelligent assistance. The program, showed at a glance that its proper presentation demanded unusual versatility, not only in the vocal art, but in the field of languages. Yet Madame Sapio was equal to the remotest requisite. Perfect articulation, whether in the artist's native tongue, her adopted English, the more recently acquired German or the Italian of student days was in evidence in each song. The interpretations were dramatic now, then pathetic and again piquant. From the scolding maid who corrects her master in the Stizzoso, from Pergolesi, to the deep study of Wagner, the singer proved that each number had been carefully prepared and as faithfully worked out. De Vere's is a rare musical temperament, one having for its dominating quality the facility of adaptation that can reach its full development only in the French character.

To the critical student the Wagner, Tchaikowsky and Lotti numbers seemed to receive the best interpretations. The Schubert composition would have been better if given in German, but it had likely been placed in its group to round out a set. Madame Sapio's mezzo voce singing, as usual, proved a striking feature of the recital, being favorably commented on by everybody.—*Pittsburgh Leader*, October 11.

A brilliant and enthusiastic audience attended the 223d reception of the Pittsburgh Art Society last night at Carnegie Music Hall. For the concert the Art Society had secured Mme. Clementine De Vere-Sapio and her husband, Signor R. Sapio, who accompanied her upon the piano. Her rendition of the difficult scherzo by Pergolesi, Stizzoso mio Stizzoso, as an introduction captured her hearers, and her versatility was shown in rapid transitions from Die Traume, of Wagner, to a waltz song composed by Signor Sapio. The delicate serenade by Huss, There is Sweet Music, was enthusiastically enjoyed, and Mme. Sapio sang an aria from Tchaikowsky in response.—*Pittsburgh Dispatch*, October 11.

Mrs. Ratcliffe-Caperton in New York.—Mrs. Ratcliffe-Caperton, the representative and assistant of Lamperti, of Dresden, has consented to come to New York Monday and Thursday of each week from November to

May. Her widespread reputation and experience as a singer and teacher promise for her an abundant success and she will receive a welcome from her many professional friends in New York. She can be addressed care of this office.

Who Is Jerome Hopkins' "Worst Enemy?"

Editors The Musical Courier:

SOME musicians over here have been diverted by another screed in your columns by Amy Fay (whose *cacoethes scribendi* is really becoming alarming), devoted in a large measure to the Vermont Hopkinses in general, and to Jerome, the pianist and composer, in particular, and who is declared to be "his own worst enemy." Since that is to call him, by implication, a sot, gambler, deadbeat, debauché or loafer, it becomes your plain duty to retract or justify the libel if you have an atom of respect for the truth or for yourself.

Jerome Hopkins happens to be slightly known to a few encyclopædias of music as well as to the public as one who maintained free "Orpheon" schools in and about New York for twenty-two years at an expense of many thousands of dollars; kept up a free musical paper (the late *Philharmonic Journal*) for seventeen years; was the first American to carry original oratorio to England and to have his orchestral music performed at the famous Crystal Palace concerts in London (1874); carried on his "springtides" in New York for an unbroken series of twenty-six years, and established "children's musical congresses" in New York, Boston, Philadelphia and Newark once a year, all without bankruptcy to himself or anybody else, and without capital or backer, and who has nevertheless paid not 53 cents only, but 100 cents to the dollar right along, and could probably to-day buy out most of your "celebrated pianists" of newspaper notoriety.

Furthermore, it is a well-known story of him that the late Wm. Vincent Wallace once laughingly prophesied to him as a boy that he could "never become a musician" because of his intense natural repugnance to liquor, tobacco and cards.

We want to know what your correspondent means by saying that such a man is "his own worst enemy" or anyone else's, since his whole life has been consecrated not to one small point but to the noblest catholicity of the art of music.

We wish to know if such a man is with impunity to be the football of every ignorant and irresponsible petticoated pigmy that weakly scribbles for weeklies (pardon the pun), for if such lights of journalism—petticoated or trousered—think it a small or easy thing to make a record like Jerome Hopkins', it is a free country, just let them try it.

Kindly note that many indignant friends of this "friendless" iconoclastic innovator and "radical musician," Jerome Hopkins, look for a qualification of your or Amy Fay's libel.

P. K. ARTHUR.

PHILADELPHIA, October 15, 1896.

Mlle. ALICE VERLET.

OF THE OPÉRA COMIQUE, PARIS.

Brilliant Colatura Soprano.

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MR. VICTOR THRANE,

88 Decker Building, New York.

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Over Tone Vocal Method.

206 Dartmouth Street, Boston.

SEASON 1896-97.

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UNDER THE DIRECTION OF

Mr. VICTOR THRANE,

33 Union Square, W.,

New York.

First Appearance

OCTOBER 21, 1896,

WITH THE

BOSTON SYMPHONY ORCHESTRA.

Mr. SIEVEKING has been engaged by the Boston Symphony Orchestra for six concerts; the Pittsburgh Symphony Orchestra, Frederic Archer, Director, two concerts, and twenty-four other engagements.

In order to secure desirable dates communications should be addressed as early as possible to

VICTOR THRANE

33 Union Square, W., New York.





CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, October 17, 1896.

THERE was a magnetic personality at the very commencement of Mrs. Regina Watson's reading on Monday before the National Council of Jewish Women that immediately arrested attention. The lecture was upon folk song, and there is little in music which can claim so much historical, personal and sentimental association as this almost forgotten branch of musical lore. As told by Mrs. Watson, the history of folk song from the earliest times until the present century was full of interest, with bright, clever and sparkling touches. Simple and lucid in expression, there was a special individuality which made the lecture of so much value to both the literary and musical student. Mrs. Watson traced the gradual development of the chant and national air from their earliest origin to their present place in musical history, covering the field of troubadour, war and patriotic song, but with such a power of condensation that one wondered at so much information in so short a space of time. It was all spoken with plain directness, yet at times displaying a wondrous depth of feeling when reading some snatch of love song and troubadour ballad. In the course of her lecture Mrs. Watson showed how she discovered two Wagner motives (Senta's song in the Flying Dutchman and one in the Meistersinger) in two Scandinavian songs of a very early period.

The literary and musical character of her work was of the highest calibre, and in the interpretation of the forty-eight piano illustrations with which the reading was embellished Mrs. Watson showed that she is still the great artist whose fingers have lost none of the cunning whereby she charmed audiences years gone by. The task of selection is a difficult one, but all was in the happiest vein, with examples from the old German, French, Polish, Russian, Scandinavian, Hungarian, Roumanian and Serbian music. Literature and music worked together in sweetest harmony and noblest results in Mrs. Regina Watson's folk song recital.

The Spiering Quartet is unable to accept the many engagements in the East which have been offered on account of two members being under contract with the Chicago Orchestra; and a similar reason, of course, obliges them to cancel many lucrative engagements already made. They play, however, in Milwaukee next Tuesday, and at all the Chicago chamber concerts, possibly for the Germania Club, and in Omaha, in addition to several other Western cities.

Theodore Spiering will do a considerable amount of solo work this season. This is as it should be. He is one of the finest artists in the country, and always makes a welcome appearance.

Who is responsible for the present shuffling of musical cards? I announced authoritatively that Bruno Steindel would play Dvorák's new concerto, and now Leo Stern is stated to be the player who will introduce this work to a Chicago audience. Peculiar, but Chicagoesque!

A goodly attendance mustered to hear Mr. Burt Bart-

lett, a Kowalski pupil, in Kimball Recital Hall on Thursday. The young singer is only eighteen, but has a gloriously big bass voice, and there is no doubt study and time will enable him to accomplish estimable success. He was assisted by Miss Marion Skinner and Miss Bertha Perry, pianist.

Mr. William H. Sherwood is already at work with a large class of pupils at the Chicago Conservatory, where he is completing his eighth year as principal of the piano department. He has managed to borrow the time to fill concert engagements at the following towns: October 22, Springfield, Ill.; November 7, St. Mary's School, Knoxville, Ill. (at this recital he will have the assistance of his sister, Miss Eleanor P. Sherwood, who has charge of the piano department in that school); November 9 he plays at Peoria, Ill.; November 10, Bloomington, Ill.; November 13, Evanston, Ill.; November 16, Toronto, Canada; November 17, Ypsilanti, Mich.; November 20, Goshen, Ind.; November 30, Rochester, N. Y.; December 1, Lockport, N. Y.; December 2, Buffalo, N. Y.

October 7 Mr. Sherwood gave a Saint-Saëns program of music for two pianos at the University of Chicago, with the assistance of the Misses Strong, Nellis and Johnson, who have been his pupils for several years and are now his assistants at the conservatory, as is also Mr. Stevens, another pupil of Mr. Sherwood. The recital given by Mr. Sherwood and his pupils was attended with great success, the principal number on the program, Saint-Saëns' G minor concerto, eliciting a persistent encore. This was the concerto which Mr. Sherwood played on tour, as well as with the Boston Festival Orchestra last spring, and always with enormous success.

As I told you exclusively September 19, Wendel, of Berlin, will be our new concertmaster here. He arrived on Sunday, and is well spoken of as regards ability. He has been concertmaster (notwithstanding his youth) of the Hochschule Orchestra, under Joachim, in Berlin, and also of the city orchestra at Breslau. The orchestra commenced rehearsals Thursday. There is an addition to the first violinists in Ludwig Becker, and one also to the first flutist, A. Quensel. Mme. Nordica is among the vocalists engaged to appear with the orchestra in December.

It is said that the Apollo Club now numbers 350 members, and that the number of seceders is small. Announcements for the coming year are not out yet, but those in the know say prospects are particularly bright.

So many outside gods have arisen of late that it is distinctly good to note that a home star has entered the musical firmament, and this time it is Charles W. Clark. An artist and thorough musician, he is reaping the reward of several years' hard work, real hard work, not the dilettante make believe, and success has come at one bound. Mr. Clark has his foot well up the ladder's rung, and deserves every whit of the good fortune now attending him. He has been engaged for Bach's Passion Music, in London, next April, and to sing the Valkyrie music at the Wagner concert in February, under Henschel's direction. Of course many engagements have been made for him in this country, and he is also singing at the Central Church, to the delight of many Chicagoans, who may well be proud of their representative baritone. He is a true musician at heart, and not a mere conjurer.

Mme. Dove Boetti has unfortunately been obliged to give up her very flourishing school on account of family business, which compels her immediate return to Italy. She will, however, continue to instruct those who wish to proceed with their concert and opera work in Milan, and she is always to be found at the Associazione Internazionale Teatrale, 4 via Silvio Pellico, Milan. Students studying with Mme. Boetti will have an additional advantage, as she will be on the spot to help them when they are ready for a career.

Mme. Boetti expresses great regret at leaving America and Americans, who she has ever found courteous and kind, and she declares she will ever retain the kindest memory of their goodness.

Among the novelties announced by the Chicago Orchestra this coming season one of the most interesting is the Dvorák concerto for 'cello and orchestra. This work is absolutely new, and to add interest to the occasion of its first production the management of the orchestra have secured the services of Mr. Leo Stern, the English 'cellist, who created the solo part in this work under the baton of the composer, Antonin Dvorák, at the initial performance at Queen's Hall, London, last March, where he achieved an enormous success. The date assigned for the production of this work is January 29 and 30.

Mr. Louis Francis Brown announces the following engagements: For Mr. Fergusson, November 6, St. Cecilia Club, Grand Rapids, Mich.; November 10, Milwaukee Musical Society, Milwaukee; December 8, Mendelssohn Club, Chicago; December 10, Apollo Club, Cincinnati; December 14, Monday Musical Club, Milwaukee; January 14, Fortnightly Club, Cleveland, besides a number of social engagements in several of the cities named.

Mr. Brown also announces a recital tour for Mlle. Alice Verlet, of the Opéra Comique, Paris, and Mr. Leo Stern, the English 'cellist. Among the dates already booked for these two artists are February 8, Cleveland, Ohio, for the Fortnightly Club; the 10th for the Tuesday Afternoon Club, Akron, Ohio; the 15th for the Amateur Musical Club, Chicago; the 16th for the Evanston Musical Club, Evanston, Ill.; the 18th for the St. Cecilia Club, Grand Rapids, Mich., and also for Detroit and Springfield, Ohio, for which absolute dates are not yet set.

The Mendelssohn Club, of Chicago, will give a series of three concerts in Steinway Hall, the dates for which have been set for December 8, February 23 and May 18. Mr. George W. Fergusson is to be the first soloist in the series. The club consists of the best male voices in Chicago, partly professional, partly of our best amateurs, and it is possible, now that Mr. Brown has become identified with the organization, that it may lead to an appreciable success.

Mr. George Hamlin is to sing Samson and Delilah with Jules Jordan's society in Providence in November. It is so seldom that a Western singer breaks through into the closely guarded domain of Eastern singers that Mr. Hamlin and his manager should be congratulated.

Mrs. Hess-Burr has a most promising season before her. She has now forty-five singers coaching with her, and the concert engagements are exceedingly numerous. She accompanies Halir and Ffrangcon-Davies in Toledo, Minneapolis, St. Paul and Cleveland; also George W. Fergusson, Leo Stern and Mlle. Verlet in their principal engagements, and has been retained by Mr. Clayton F. Summy for a series of chamber concerts.

Mrs. Genevieve Clark Wilson is to give a recital before Mrs. Burr's pupils of French, German and English songs.

It is probable that Mrs. Wilson and Mrs. Rommeis Thacker will be among the soloists singing at the chamber concert series.

The Jannoth Vocal Club inaugurated its fifth season on Wednesday last, when Miss Eliza Aurelius gave a song recital with the assistance of Miss Loie McMullen and Master Georg Bass, a talented young pupil of S. Jacobsohn. Miss Aurelius sang a varied program, which included Rossini's Bel Raggio from Semiramide, a big aria for a young singer to attempt. A noticeably artistic feature of the entertainment was Mrs. Gertrude Grosscup Perkins' accompaniment. She played in a most musicianly manner, accompanying both violin and soprano, and helping both the young executants admirably.

The Evanston Musical Club is to give three concerts this season, commencing with The Messiah December 15. The soloists are to be announced. At the second concert,



Mrs. Katharine Fisk.

Mme. MEDORA HENSON,
Soprano.

In America January, February and March, '97.

Mrs. KATHARINE FISK,
Contralto.

In America after April 5, '97.

Miss MARGUERITE HALL,
Mezzo Contralto.

Recital and Concert—Season 1896-7.
Miss HALL and Mr. LEO STERN, the celebrated English 'cellist, may be secured for Double Recitals, from January 30 to March 1.

Mr. GEORGE HAMLIN, Tenor for Oratorio.

Apollo Concert—"Mr. GEORGE HAMLIN is a singer that Chicago may well be proud of. His voice has the true tenor quality, fine in quality of tone, with good carrying power and used with excellent taste.—Chicago Inter-Ocean.

AND A NUMBER OF OTHER ARTISTS OF HIGH CLASS.

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Mme. Vandever Green,
Contralto.

Of London. In America after November 15.

Mr. George Ellsworth Holmes,
Baritone.

In America after February 20, '97.

Mr. LEO STERN,
Violoncellist.

In America January 20 to February 20, '97.



Mr. Leo Stern.

on February 15, Mlle. Alice Verlet, the Paris soprano, and Mr. Stern, the London 'cellist, are to be the soloists, and the third concert will probably be The Creation, for which Mr. George Ellsworth Holmes has been engaged. Mr. P. C. Lutkin will again be the musical director.

Miss Marie Brema will not be in the West until April and May.

Miss Lillian Blauvelt is in Europe for the entire season.

Mr. Plunket Greene will be in America in April.

Miss Villa Whitney White sings for the Ladies' Musical Club in Jamestown, N. Y., and also for the Amateur Club in Akron, Ohio, late in November.

An organ recital was given last Tuesday evening at the Church of the Epiphany, of which Rev. Dr. Theodore N. Morrison is rector, by Dr. Louis Falk, assisted by other eminent artists from the Chicago Musical College. Dr. Falk is certainly one of the foremost organists in this country, and his playing Tuesday night only served to strengthen his position in the front rank of American musicians.

Bernhard Listemann, that grand master of the violin, gave the Grand Fantasia on Russian Airs, by Vieuxtemps, as it has seldom been heard here.

Mabel F. Shorey, the well-known contralto, sang two numbers from The Messiah and St. Paul in a most artistic manner, and that most popular tenor, Grafton G. Baker, who bids fair to become one of Chicago's leading vocalists, sang Thou Shalt Break Them (Messiah), Händel, and The Soft Southern Breezes, Barnby, in a manner that left nothing to be desired.

All in all the concert was a great artistic success. Dr. Falk gave the following numbers:

Sonata in E minor.....A. G. Ritter
Meditation in F minor.....Guilmant
Pastorale in E.....Clausmann
Overture, Midsummer Night's Dream.....Mendelssohn
Minuet Moderne (new).....Paderewski
Canzonetta (new).....J. Hyatt Brewer
Schiller March.....Meyerbeer

Saturday afternoon, October 10, the Chicago Musical College inaugurated the thirty-first concert season with a musicale in Apollo Hall, Central Music Hall Building. The program was opened with a sonata for violin and piano, op. 67, Heinrich Hofman, by Bernhard Listemann and Hans von Schiller. It is all too seldom that we have an opportunity of hearing two such great artists in ensemble, and it was well worth standing with the crowd that literally jammed the parlors and the hallways leading to the hall to hear such artistic, finished and musicianly interpretation. Every seat in Apollo Hall had been secured long before the program opened. Edna M. Crawford followed with Stella, by Faure, which she sang most beautifully. Her voice is clear and rich, and she uses it in excellent taste. Her culture has very evidently been none but the best. Hans von Schiller played a ballade, Chopin, and Am Stillen Heerd, from Die Meistersinger, Wagner Liszt. As a careful, musicianly and artistic player Mr. von Schiller stands in the very front rank of the pianists of to-day. He does not attempt to win his audiences with any sensational display, but his conception and interpretation of the great works are always absolutely correct. It is to be hoped that Mr. von Schiller will be heard often in our great concerts this season. Edna M. Crawford and John R. Ortengen sang a duet from Don Giovanni in splendid style. M. Ortengen's magnificent, sonorous basso cantante showing to fine advantage in spite of a severe cold. The first movement (allegro maestoso) of Concerto No. 1, Paganini, was given a masterly interpretation by that greatest of American violinists, Bernhard Listemann. The old master plays with that same fire, impetuosity and wonderful technic so well known to music lovers in the East, some years ago, when he was concertmaster of the Thomas Orchestra, or later, when he led that artistic combination of strings, the Boston Phil-

harmonic Club. Grafton G. Baker sang Loving, Yet Leaving, Marzials. Mr. Baker gracefully took his place among the great artists on the program, and sang in a most praiseworthy manner. The program of this successful and highly artistic entertainment, which cannot help but be of great educational benefit to the students of the Chicago Musical College, was closed with a fine rendition of the Liszt Rhapsodie by Hans von Schiller.

When one thinks how large a proportion of those now studying vocal culture will themselves in due course be the teachers of others, it will be seen how important it is that the training should be of the best kind for high technical proficiency in the art they have adopted. Such training is that given by Mrs. Milward Adams, who returned recently from her holiday in the Rocky Mountains. She has been requested to lecture before the Public School Teachers' Association of Connecticut upon the practical points of voice training that can be used in the course of reading in public schools, and has also been asked to deliver the same lecture at the Radcliffe Hall (the Harvard Annex), but her work is so heavy in Chicago just now that it is doubtful if she can accept any more Eastern engagements. She inaugurates her third season of lectures at Apollo Hall, one of which deals with tone as used in conversation and singing, another on physical training for practical use and physical training for artistic purposes, and still another on modulation, interpretative inflection and style. She has also a lecture on the artistic possibilities of dramatic criticism. Mrs. Adams is a fascinating speaker of peculiarly taking style, and possessing unquestionable eloquence. She goes to New York for two weeks in December, where her many friends will gladly welcome her and her art. She is one of those artists who has a message to both men and women.

A tremendous crowd, some of whom could not even obtain standing room, attended Apollo Hall to-day, when the first dramatic entertainment of the season was given by the Chicago Musical College. It was under the direction of Mrs. Laura J. Tisdale, the head of the department of oratory and dramatic art. This gifted instructor took an active part in the program, and recited with great effect the Reprieve and Love's Sacrifice, by Ouida. Two of the most talented of her pupils, who are assistant teachers at the college, contributed to the success obtained. Miss Lillian Woodward Gunckel and Mary Kirk Rider are delightfully artistic in their methods, and are each admirably gifted in their respective ways. Miss Ryder supplied the comedy element of the entertainment, while Mrs. Gunckel was exceedingly dramatic in her selections. Altogether it was a most enjoyable afternoon, and so the applause well testified. It looks as if the Musical College will have to obtain larger quarters to give its weekly concerts if to-day's attendance is any criterion of the audiences to be drawn thereto.

FLORENCE FRENCH.

Marie Engle.—Miss Marie Engle, who has just returned from London, has been engaged for grand opera at the Metropolitan Opera House.

Spanuth with the Staats-Zeitung.—August Spanuth, the well-known pianist and music critic, is once more with the Staats-Zeitung. We congratulate Mr. Ottendorfer.

Mapleson and the Union.—There was newspaper talk to the effect that, owing to an old debt contracted in San Francisco, Cal., by Colonel Mapleson, the Musical Protective Union would prevent the orchestra from playing for him, and in consequence the opera season would not open as expected. Colonel Mapleson was seen in the matter, and did not seem very much perturbed. "This case is in court now, and the counter claim that I have is far in excess of the debt against me. But what is the use of discussion?—the newspaper is not the justice court, and a newspaper trial don't count for anything. You just come around and see whether I have an orchestra or not."

48 Pages.

Mr. Neff to Mr. Alms.

MR. FRED H. ALMS, of Cincinnati, who so generously donated a season ticket for the Cincinnati Symphony Orchestra concerts to each regular pupil of the College of Music of Cincinnati who is enrolled by November 20, is in receipt of the following letter of acknowledgment from President Peter Rudolph Neff:

CINCINNATI, October 12, 1896.

MY DEAR MR. ALMS—How can I properly express to you the gratitude of the College of Music for your great generosity? Few persons realize that the gift of a season ticket for the ten concerts of the Symphony Orchestra involves an expenditure on your part of several thousand dollars. You could not have done anything which would more endear you to the members of our talented family; and no one seems happier over it than our worthy dean, who as director of the Symphony Orchestra prepares the feast to which by your generosity we are bidden. Your friend,

PETER RUDOLPH NEFF, President.

Kathrin Hilke's Latest Success.—The emphatic success achieved by Miss Kathrin Hilke last season in several of the leading music festivals is now bringing her much important concert and oratorio work. She has already been booked to appear in many large cities. She filled her first engagement last week, singing in two concerts in Elmira, and receiving the following flattering criticisms:

Miss Hilke, a tall, slender woman, with a sweet, almost sad, but wholly attractive face, sang with a sweetness, power, purity of tone, delicate shading and exquisite expression rarely heard. One of the Elmira musicians present last evening spoke of her voice as "soulful." Perhaps that word describes better than any other the peculiar quality of Miss Hilke's magnificent voice.—*Elmira Daily Gazette*, October 8.

Miss Hilke has an exquisite dramatic soprano, sweet, vibrant and sympathetic. In all her singing artistic feeling and accurate cultivation were displayed. She is versatile, powerful and free from mannerism.—*Elmira Daily Advertiser*, October 8.

Miss Kathrin Hilke pleased everyone by her rendition of *Reis' Love Forever Will Stay*. Her sweet, vibrant soprano, with its delicate shading, demonstrated the true artistic feeling and fine cultivation which are always characteristic of this gifted lady's efforts. She was forced by the warmth of the applause to reappear, and she sang a verse of a delightful little ballad.—*Elmira Daily Advertiser*, October 9.

Mary Louise Clary.—Clary sang at two concerts in Elmira, N. Y., October 7 and 8. She will be heard there again this season, having established herself so great a favorite. Following are some press notices:

The audience showered applause, but with discretion, and with apparent partiality for Miss Hilke and Miss Clary. The lovely successor of Annie Louise Cary was in glorious voice. Such full, rich, mellow contralto voices are rarely heard. She was applauded as if she was a singing angel from heaven. Her superb appearance adds to the charm of her soulful singing. * * *—*Elmira Daily Advertiser*, October 8.

The favorite of the evening, if the applause can be taken as a criterion, was Miss Mary Louise Clary. She rendered Ben Bolt so sympathetically and with such charming sweetness of manner that as the full rich tones of her powerful contralto voice came forth, as it seemed, from a heart overflowing with the milk of human kindness and sympathy, a hush fell over the audience, and everyone appeared to be anxiously listening with hearts vibrating to the entrancing melody of the singer's tones, which was only broken when the last note of the famous song had been lost on the singer's lips. Miss Clary has a magnificent stage presence, which, added to her engaging manner and her bewitching smile, enlivened her songs. She was encored twice.—*Elmira Daily Advertiser*, October 9, 1896.

Hilke and Clary in Elmira.—"The loveliest vocal gem ever rendered in Elmira was the singing of the celebrated duet *Quis est Homo*, from Rossini's *Stabat Mater*, by Miss Hilke and Miss Clary last night. It was simply glorious. The voices blended most admirably," says the *Elmira Daily Advertiser* of October 8.

Carl Plays at Two Prominent Colleges.—During the past week Mr. Carl has played recitals before the students of Wellesley College (Mass.) and Wesleyan University (Ohio). The program contained several new works in manuscript, and the Suite Gothique, by Leon Boëllmann, all of which are dedicated to Mr. Carl.

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Grand Orchestra.

The STEINWAY Piano will be used.

Orchestral Affairs in New York.

PAPER NO. V.

ST. LOUIS, October 12, 1896.

Editors *The Musical Courier*:

YOUR correspondent who signs as "One of Them," and who writes about orchestral affairs in New York, sends out a wail most pessimistic in Paper IV. It seems to him as if the artist musician who plays in the symphony orchestras of your city and elsewhere is being degraded from his proper position as a follower of the divine art and with threatened loss of his self-respect when thrown among the vulgar mob of trades unionists who rank so low in the scale aesthetical.

Now, it appears to some that our friend, who may be a most expert musician, is neither a philosopher nor a practical man of affairs. Why? Because without further investigation he attributes the conditions of the musicians he describes so plaintively to demagogy.

With your kind permission I would like to show that this explanation is not the true one. But first permit me to call attention to another statement made by the writer referred to, which seems to indicate the primal cause of the weak reasoning of the aforesaid. While correctly claiming that members of great orchestras are executive artists of perhaps the greatest modern art, whose protagonists take rank with the greatest geniuses of the world, he goes further, and shows enormous vanity when he places members of said orchestras (whom he represents) on the same level with the bright lights of the stage, brush and pen. How can Mr. J. Smith, who plays the first violin at the third desk (say in the Boston Symphony Orchestra) rank himself with a Richard Mansfield or Artist Chase?

Mr. Mansfield and Mr. Chase are creative artists whose individual work has made them famous, while Mr. Smith is but a part of the machinery forming that great instrument—the modern orchestra. Do such men as Paderewski, Thomson, Ysaye, Halir, Joseffy, &c., have to join labor unions to exercise their abilities? So Mr. Smith might make a great name for himself as a soloist or composer—but he should never imagine himself to be the orchestra. Now to the main question. We will consider the position occupied by Mr. Smith as an orchestra member as that of an artist who seeks to earn his bread and butter in a practical way, since his inner self does not impel him to sit down to compose—and hunger. Now it must be granted that our American institutions and commercial atmosphere are not, as yet, of a friendly character toward art and artists. We must take things, however, as they really exist; there is no other help for it.

Art patrons of great wealth and love for music filled with a desire to intelligently assist art progress are also plentifully lacking. (All hail to those of Boston and Chicago!) Were this element present in our national life, this question would solve itself without further delay, because then the orchestra player of merit would not be compelled to go into the world to battle for necessities, but would enjoy an acceptable salaried position.

Our social evolution has produced monopolies and trusts as well as the corollary trades—or labor unions. Toward the last named the aspiring musician has been drawn, willy-nilly, as well as the poor drudge, because of the struggle for existence; the immense body of people belonging to unions must be kept as friends by the musician or they would not support him with their engagements. A new line of policy had to be followed to secure as firmly as possible all available sources of profit, and the Musicians' Union was created to co-operate with labor unions or the Musician (with a capital M) would have been left high and dry with all his lofty pride and his empty stomach. So the vortex of unionism drew all that had to earn their bread by the sweat of their brow to its centre, and only those that were "independently fixed" could afford to go their own way and preserve their æsthetic peace of mind. The rest were practical men of business who had to earn a liv-

ing. It was a condition and not a theory that had to be met.

There was nothing of demagogy in all this, even if in some few cases there were those who sought their personal advancement through the new conditions. Experience has taught musicians more wisdom, and as they now take a more intelligent interest in their business affairs they will soon put a check upon all the "smart" ones, who are ever "looking out for No. 1."

There are many evils connected with this new arrangement of the musician's work. But I think I have shown that the change in our methods was impossible to avoid or hinder. The public will have to learn that musicians' unions have not placed all members on the same plane of merit. The public will have to learn that one musician is better or inferior to another, just as before. The public taste must in time learn to prefer better to cheaper music.

One more point. That real artistic members of great orchestras are compelled to eke out a living by doing a lower kind of work is also involved in this question, and will be solved by the above mentioned remedy alone. When subsidized orchestras are the rule all over our country, and musicians engaged at a liberal salary, which will enable them to live consistently with their noble vocation, then will our troubles be done.

But this is too, too ideal. Beethoven would be Beethoven if he lived in America to-day. He would not have to join a labor union to compose his wondrous harmonies.

At the same time let us not forget that Dvorák was compelled to "fiddle" for bread, although he had a Stabat Mater in his garret trunk which later made him famous.

Let there be no false shame on the cheek of the true and manly musician. Good common sense should prevail through this trying period of our national artistic development, so that when the better day is dawning and the more refined needs of our glorious America shall be answered, it will find us, as musicians, ready and worthy.

Respectfully, A MUSICIAN.

The reply to the above statement from a St. Louis musician, who has sent his name as an evidence of good faith, must necessarily be delayed until "One of Them" has had an opportunity to read this issue of the paper. This is also the best opportunity for saying that we can print only such articles as have the names of the writers attached, or at least sent in with the articles; the merely anonymous communications on the subject, of which we have a number, can receive no attention from us. It is not necessary to print the name of a writer, but it must accompany the communication in every instance.

The following news also has some bearing on orchestral affairs:

Union Musicians Split.

There will begin to-day at Indianapolis, under the direction of the American Federation of Labor, a convention which has been called for the purpose of organizing a national union of musicians in opposition to the National League of Musicians. This movement is the outcome of the persistent effort of the Federation to draw the National League of Musicians into the Federation; and it is expected that about forty local unions will revolt against the National League and be represented by delegates at the convention to-day.

The officers of the National League, from the president down, have affected to laugh at the proposal to form a rival body, but now they have taken the alarm, and President Bremer issued a circular a few days ago warning the locals of the National League, under pain of dire consequences, not to send representatives to the Indianapolis convention. The initiative in bringing about this convention was taken by the Manhattan Musical Union of this city, which for some time has been fighting the Musical Mutual Protective Union. The latter has until recently looked upon the efforts of the Manhattan Musical Union much as a mastiff might look on a terrier who barked defiance at him. Its members referred to the Manhattan Musical Union as being

composed of "shoemakers, tailors and carpenters" who thought they were musicians. The coming convention, however, makes the issue so plain that the National League is put on the defense. The call is signed by Samuel Gompers, president of the American Federation of Labor; Henry D. Beissenberg, of the Musical Protective Union of Indianapolis; Charles F. Hahn, of the Chicago Musical Union; Joseph Schmalz, of the Musicians' Protective Association of Cincinnati, and Otto Ostendorf, of the Musicians' Mutual Benefit Association of St. Louis. It says:

"For several years the question of the proper attitude and relation of the musicians of this country toward the organized labor movement has been in a most unsettled state. Every opportunity, favorable or otherwise, has been taken by one or another to place the musicians in a false light before the organized wage workers of other trades and callings, and quite frequently have the musicians been to blame because of their isolated position. Every effort has been made to bring about a better state of feeling, every courtesy extended, every right conceded to the National League of Musicians to become affiliated with the American Federation of Labor, and thus for all time settle the questions in dispute, but each time have these offers been spurned through the conduct of the officers of the musicians' unions in question, who refuse to carry out the desires of their own members, and who have failed to grasp the sentiment of the musicians of our country, culminating recently in the issuance of a circular denunciatory and defamatory to the name and purpose of the labor movement and the active men engaged therein."

The call was laughed at at first by the officers of the Musicians' National League, but as the convention drew near President Bremer issued his circular of warning. It consists of a long preamble, in which the proposed convention is discountenanced, and contains the following resolutions:

Resolved, That the executive board of the National League of Musicians, in the event of any local of the National League taking part in and countenancing any such proceeding as outlined above, the president of the National League is hereby empowered to revoke the charter of that local of the National League of Musicians of the United States. Said charter is to remain revoked until the meeting of the annual convention of the National League, and the secretary and treasurer of the league are hereby instructed not to receive or accept any per capita tax or assessment from such local during the period of revocation of said charter. Said local is to have the right to appeal to the next convention of the National League, but to have no representation whatsoever in the National League until said local has been reinstated and the charter reconferred. And be it further

Resolved, Should any officer whatsoever of the National League take part in and countenance any such proceedings as outlined in this preamble, the president of the National League is hereby empowered to demand the resignation from office of said officer at once, and should said officer refuse to tender such resignation when demanded, the president is hereby empowered to suspend such officer until the meeting of the next convention of the National League of Musicians of the United States, where an appeal can be heard upon the part of said officer, but upon the decision of such appeal none but members of the National League at that time shall vote. And be it further

Resolved, That the president of the National League shall be the judge of the evidence submitted to him, upon which he will base his decision.

"Alexander Bremer, president of the National League, shall be the judge of the evidence submitted to him, upon which he will base his decision."

Previous to this another warning had been issued by President Bremer calling attention to what was alleged to be a fact that a charter had been issued to a stove molders' union as a musical assembly because a few of its members were so-called musicians. It declared that a temporary organization styling itself the Federation of Musicians of America had been formed, and that as long as the two rival organizations, the Knights of Labor and the American Federation, were in existence, harmony could be attained by joining either of these organizations. President Bremer said yesterday: "We were always ready to help organized labor, but want to be let alone by the national organizations."

Delegate Robert J. Mullen, of the Manhattan Musical Union, left this city for Indianapolis last week. His co-delegate, Eugene Johnson, said yesterday:

"This idea of a new union was started by a member of

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our organization who attended the last convention of the American Federation of Labor. When the new national body is formed no one who is not known in the theatres in the Southern and Western cities which are manned by its members can get into the orchestra without a certificate from the Manhattan Musical Union of New York. It is composed of thorough musicians, and not of shoemakers."

As It Stands.

The above is from Monday's *Sun* and gives some estimate of the nature of this interesting conflict.

Unions are supposed to be organized, among other things, as antidotes to trusts and combinations, and the Musical Mutual Protective Union as a member of the National League and National League itself is such an organization. Why they should now array themselves against the very principle they claim to represent seems strange and unaccountable.

Who is the authority to decide between the local Musical Mutual Protective Union and the Manhattan Musical Union of New York on the musical merits of the two unions? Neither is competent to decide this. No one will accuse Mr. Alexander Bremer of having disinterested motives, and he certainly does not occupy such a position as a musician as to entitle him to decide upon musical merits of organizations, besides which he is a partisan in this question; he is actually arrayed against one of the local unions while occupying a position of officer in the other, and hence Bremer must be dismissed as an authority in this instance.

The merits of the case must be known, and they must take the place of the usual fulminations to which such conflicts are subjected. If the Musical Mutual Protective Union of New York, with Bremer at its head, is not a labor organization—as it pretended to be at the time of the Hegner troubles with Damosch, when it threatened to bring in other unions to decide that conflict—it should now be definitely settled by the members of that body. If the Manhattan Musical Union consists of stove molders and shoemakers, who also claim to be musicians, the Musical Mutual Protective Union can point to saloon keepers and wine sellers as members of its organization, and Bremer himself is a court officer. In free America, with masses and no classes, a stove molder or shoemaker may be just as eligible for orchestral work as a saloon keeper or court officer.

All this, however, again shows why we can have no artistic orchestral performances in New York at present.

Camille Seygard.—Camille Seygard, the new French prima donna, who will make her first appearance in New York in the first Symphony concert, November 6 and 7, sailed from Cherbourg last Sunday, and is expected to arrive early next week.

School of Vocal Science.—Lectures are given every Tuesday evening by the director of the school, explaining its purposes and methods of work. For tickets call or address 241 West Forty-fourth street.

Heinrich Meyn.—The following engagements have been closed by the eminent baritone Heinrich Meyn: November 20, Providence, R. I., Samson and Delilah, with the Arion Club; December 18, Creation, at Poughkeepsie, N. Y.; January 13, song recital at the Waldorf, with Miss Marguerite Hall; January 14, Paterson, N. J.; January 20, Newark, N. J.; January 21, New Brunswick, N. J.; January 27, Elizabeth, N. J. Mr. Meyn will also give song recitals at Boston and Waterbury in December and January.

Rosenthal.—Rosenthal will sail on the 23d inst. from Cherbourg on the Augusta Victoria, and will very likely arrive the latter part of next week. The months of November and December are almost fully booked. He will make four New York appearances for the present, playing on November 10 and 13 with orchestra, and giving two recitals the week following, all in Carnegie Hall. He will play subsequently in Boston and the West, not returning to the East until January.

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CINCINNATI, Ohio, October 17, 1896.

CINCINNATIANS are at present particularly interested in May Festival matters. The first meeting of the directors since June was called for Wednesday last. A chorus conductor was to have been appointed, but unfortunately there was no quorum. That the choral work at the last festival was inexcusably bad is generally acknowledged, now that time has dispelled the atmosphere of forced puffery and misled local pride. A change in the methods of chorus training is an absolute necessity.

Another meeting has been called for the first of next week. Three propositions will probably be laid before the directors.

Mr. Van der Stucken may be asked to take the chorus and a part of the festival program, a local musician may be invited to step into Mr. Blumenschein's shoes, or Mr. Arthur Mees may return to his old post as chorus conductor.

I am afraid the latter plan will prevail. At the close of the last festival the directors declared emphatically that the chorus conductor must be a Cincinnati, but at that time they did not know that Mr. Mees was to join Mr. Thomas in Chicago. Everybody knows Mr. Mees to be a sound musician. He is, musically speaking, part and parcel of Mr. Thomas, and the festival chorus would undoubtedly accomplish something under his direction.

But this brings us still further from the idea—faint as it may be—that the festival is a genuine product of Cincinnati, a monument of her artistic growth. With Mr. Mees would undoubtedly come some of his best Chicago singers, and thus the one feature of the great enterprise that belongs to Cincinnati would lose its identity. The Cincinnati May Festival would be little more than an extra concert of the Chicago Orchestra and its new choral attachment.

Several of the directors are known to favor Mr. Van der Stucken as chorus conductor, and the employment of the Cincinnati Symphony Orchestra with Mr. Thomas still at the head of the whole festival. Would Mr. Thomas consent to such an arrangement? Hardly.

If a local musician be selected to do the chorus drudgery, as in the past, Mr. Hans Seitz, the new vocal instructor at the college, seems to be the first choice. But it is the prayer of all who have the best interests of Cincinnati at heart that the festival neither return to the rut that has proven so disastrous in the past nor still further bind itself to the Chicago Orchestra by engaging Mr. Mees.

Mr. Van der Stucken has not by any means given up his plans for winter promenade concerts. The only difficulty at present seems to be the question of a suitable hall. The Pike Opera House would hardly be large enough if tables were to be substituted for chairs on the ground floor; Horticultural Hall is too barnlike, and Music Hall could not be used unless an artificial flooring were built.

A long list of concerts has been prepared for the pupils and patrons of the College of Music this week.

There will be nine evening concerts and a number of afternoon recitals; six lectures by Dr. J. M. Crawford on the vocal apparatus or hygiene of the vocal organs; twelve lectures on English literature by Van Cleve, and a series of elocutionary and dramatic entertainments under Pink-

ley's direction, all to be given in the Odeon and Lyceum. These events will occur on the following dates:

Chamber Music Concerts—Wednesdays, November 25, January 20 and March 17.

Professors' Concerts—Wednesdays, October 28, January 6 and March 10.

College Orchestra and Chorus—Saturdays, December 12, February 20 and April 17.

Lectures on the Vocal Apparatus—Saturdays, November 14, December 19, January 23, February 20, March 20 and April 24 at 4 p. m.

Lectures on English Literature—Mondays, October 19 and 26, November 2, 9, 16 and 30, February 15 and 22, March 1, 8, 15 and 22 at 4:15 p. m.

There will be an admission charged to the general public for the evening concerts, but the afternoon recitals and lectures will be free. A lecture course on musical history by A. S. Gantvoort will begin Tuesday, November 3, at 3 p. m., and the regular weekly students' recitals, given on Saturday afternoons at 3 o'clock in the Lyceum, will begin about the middle of November. It is not generally understood what is meant by the free advantages to students at the College of Music, and being asked frequently this question the college has authorized the following list: Free admission is given every regularly enrolled pupil to the elementary classes (normal and solfeggio), the class in musical history and all lectures; also to pupils studying in any of the departments from which the following classes are formed: Chorus class, orchestra class, ensemble chamber music classes and prima vista reading piano classes. To students in the academic department attendance in these classes is obligatory. In addition to the above, all students will have free admission to the concerts, lectures, and recitals given by the college as enumerated above, including, by virtue of Mr. Fred H. Alms' donation, a season ticket to the ten afternoon or ten evening symphony concerts under Mr. Van der Stucken's direction in Springer Hall. This latter, however, may be taken advantage of only by students who are enrolled by November 20.

Mr. Richard Schlieven, who has had extended experience in quartet and ensemble playing, has charge of the ensemble chamber music classes at the College of Music. He will be heard in conjunction with Mr. Frederick Hoffmann, pianist, at the first ensemble concert, Wednesday evening, October 28, in the Odeon.

The orchestra and chorus classes at the College of Music were organized by Mr. Van der Stucken under his personal direction last week, the former meeting on Thursday at 4 p. m. with about fifty members, and the latter meeting on Wednesday at the same hour with about 100 members. Both classes promise success, and it is Mr. Van der Stucken's intention to have them combine in three evening concerts.

There has been a tremendous awakening at the college.

The list of programs of the Symphony Orchestra has just been published. Most of them show the hand of a rarely skilled maker of programs. Several of them are ultra modern. Here are two specimens:

Symphony in D.....Sgambati
Aria, Hérodiade.....Massenet
Romeo seul. Fête chez Capulet, from Roméo et Juliette.....Berlioz
Aria, Les Diamants de la Couronne.....Auber
Rhapsodie, España.....Chabrier
Symphony in D.....Svendsen
Violin Concerto.....Godard
Symphonic poem, Almanzor.....Chas. Kurth
Song, The Three Gypsies.....Liszt
Suite, Casse-Noisette.....Tchaikowsky

Among the soloists engaged so far are: Carl Halir, Marien and Gregorowitsch, violinists; Mme. Teresa Carreño and Miss Adele Aus der Ohe, Mlle. Camille Seygard, and the English singers Ffrangcon-Davies and H. Evan Williams.

ROBT. I. CARTER.

C. S. Virgil Away.—Mr. C. S. Virgil, of the Virgil Practice Clavier Company, was called suddenly to Burlington, Ia., and left on Saturday last. The death of Mrs. Virgil's father was the occasion of the hasty summons. Mr. Virgil will remain away for about a week.



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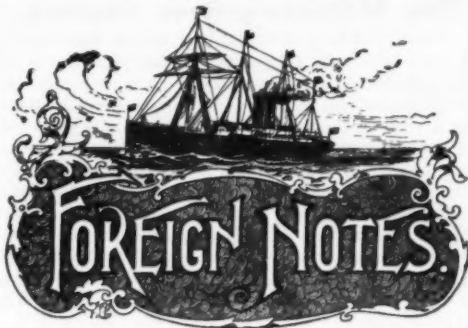
STUDIOS: Steinway Hall, New York,

196 Schermerhorn Street, Brooklyn.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,

Incorporated in 1885 under the Laws of the State of New York and Chartered in 1891 by the Congress of the United States, 126 and 128 East 17th Street, New York (eleventh season), offers to students of merit, at the lowest figures, the greatest educational advantages attainable in any kindred institution here or abroad. Tuition in Solfeggio and Operatic and Oratorio singing, Operatic Chorus Class, instruction on the Piano, Violin, Organ, Harp, Cello and Orchestral instruments generally; also classes in Harmony, Musical History, Deportment, Fencing, &c. &c. The orchestra of the National Conservatory affords splendid opportunities for intending orchestral players. The new Théâtre d'Application, through its weekly representations, will prepare advanced singers for a professional career, and disclose the performers' merits to managers. Leading instructors—all specialists of the highest order: Signor R. Sapio, Mr. Christian Fritsch, Mr. Rafael Joseffy, Miss Adele Margulies, Mr. Leopold Lichtenberg, Mr. John Cheshire, Mr. Victor Herbert, Mr. Max Spicker, Mr. Louis V. Saar, Mr. Henry T. Finck, Monsieur Joseph Pizzarello, Monsieur Régis, Sénac and others.

EXAMINATION FOR ADMISSION DAILY.



Paul Vidal.—The composer Paul Vidal is occupied in completing a musical dramatic work named *Gauthier d'Acquitaine*, which will be produced in the season 1897-8 at the Grand Opéra, Paris.

Mexico.—The Conservatory Quartet of Mexico gave October 5 a grand concert for the benefit of the pianists who assisted at its previous performance, Messrs. C. R. del Castello, Pedro Ogazon and A. Villaseñor, in the hall of Messrs. Wagner & Levien.

Music and Sport.—Some German composers are devoting themselves to the praise of sport. W. Matier dedicates his *Deutsche Sportmarsch* to cyclists, turners, rowers and sailors, riders and hunters. Max and Moritz confine themselves to the wheel and name their piece *Radolina*.

Bülow and Joachim.—The firm of music dealers, Raabe & Plotow, of Berlin, have published portrait busts of Bülow and of Joachim. They are of imitation ivory, 2 centimetres high, and cost 4 marks apiece.

Brussels.—A great success has been obtained at Brussels at the La Monnaie Theatre by an almost unknown artist, Mlle. Gianoli. She appeared in *Carmen*, and proved herself to be an artist out of the common; she has a pretty voice and is as good a comedian as singer. She is a Genevoise and sang in Geneva in Massenet's *Werther*.

Music and Telegraphs.—A cantata in celebration of "The conquest of electricity by human genius," words by Arnold Goffin, music by Paul Gilson, has been performed at Brussels. The poet compares the telegraph to a harp of a thousand strings, and the composer, a determined Wagnerian, characterizes by Leit-motiven, if not the various systems of telegraphy, at least the struggle of man and the elements, which can be detected in the clash of cymbals and in the blare of the brasses. It concludes with a popular chant expressing the joy of the world at the Morse system.

Donizetti.—Pietro Floridia, the composer of *Maruzza*, has undertaken to compose a cantata for the inauguration of the Donizetti monument at Bergamo.

Milan.—Sonzogno has resolved, now that he has given up La Scala, to devote his attention exclusively to his International Lyric Theatre. It was opened lately with Godard's *Vivandière*, with performers from Paris. The Milan public did not receive it with the welcome accorded to it at Paris. The music is too much in the style of Mascagni, and the text has too much Chauvinism for an Italian audience. The performers, moreover, struggled in vain with the Italian language.

A Widows' Asylum.—A new asylum for the benefit of the widows of musicians and for female teachers of music has been founded at Bonn by the widow of Director Julius Langenbach, who has presented to the institution three houses and 50,000 marks cash. The asylum is warmly commended to the public by Prof. Dr. Schäffer, of Breslau, and others, who appeal to all lovers of music for further contributions. Committees have been formed to raise funds in more than thirty cities, under the presidency of well-known ladies and artists, such as Lilli Lehmann, of Berlin; Charlotte Huhn, of Dresden; Frau Müller-Hartung, of Weimar, and others.

Publications.—The German Verein der Musikfreunde has just issued the twelfth part of its second year's volume of *Modern Music*. The part contains Wandert, ihr Wolken, op. 4.2, by Emil Goldner; Es rauben gedanken den Schlaf mir, op. 4.6, by A. Jansen, and Der Tag und Nacht, op. 54.1, by A. Walenöfer. The piano portion contains a waltz by Anton Strelezki and an Albumblatt by H. Spangenberg.

Wagner and Invisible Orchestras.—An interesting letter by Felix Draeseke on the question of Wagner's originality in suggesting the hidden orchestra has been just published. "I read to-day an article in your paper [the *Dresdener Anzeiger*] on the invisible orchestra, in which it is suggested that Wagner knew a French work treating this question, and in consequence thereof was led to introduce his innovation. Perhaps it will interest you to know that Wagner, when by Liszt's desire I visited him at Lucerne in 1859, spoke to me freely to the following purport: During his first sojourn in Paris, before his conductorship at Dresden (1839-42), he was much interested in

the celebrated conservatory concerts. Coming too late one day, he had to wait in a room, separated from the orchestra by a pretty high partition, which did not reach the ceiling. The effect of the orchestra surprised him to the highest degree, as the tone, free from all individual effects, fell on his ear with a certain compact and idealized unity, and this gave him the idea of insuring a similar effect for all orchestral performances. He hoped to carry out this arrangement in his new theatre, which he had already planned."

Paganini's Violin.—The municipal council of Genoa, to which city Paganini bequeathed his violin, lately opened the box in order to replace two broken strings. The virtuoso Leandro Campanari played on it Paganini's *Clochette*, Schubert's *Ave Maria*, and Bazzini's *Grande Etude*.

New German Operas.—At Mannheim a new one act opera, *Rasbold*, by R. Becker; at Dresden, *The Return of Ulysses*, words and music by August Bungert; at Berlin, *Wulfrin*, by R. L. Hermann.

Scandinavia.—During the last few years it has been found that the performances at varieties and music halls have had a demoralizing influence on the mass of the people—especially the young ones—that frequented these places. In order to check this growing evil the Swedish Government and Parliament have prohibited all such performances, and on September 30 this year every variety theatre and music hall ceased to exist in Sweden. Hereafter orchestral concerts will instead be given in restaurants and similar public resorts. Edward Grieg, who has not for some years been in the Swedish capital, has been engaged to conduct two orchestral concerts at the Royal Opera House in Stockholm, when the programs will only contain works by the genial Norwegian composer. The Danish opera composer August Enna has just finished a new opera in four acts, entitled *Kean*. The libretto is taken from M. Dumas' drama of the same name. However, unlike the French drama that ends in a happy manner, Mr. Enna's opera finishes tragically. Kapellmeister Johan Svendsen, who has spent his holidays in Norway, is busy composing a new cantata, entitled *Lyset* (The Light), to which the Norwegian poet Björnson has written the libretto. Last month a gala performance was given in the theatre at Christiania in order to celebrate Dr. Nansen's return from the Arctic regions. Svendsen's *Fest Polonaise*, for orchestra, and intermezzo, for orchestra, some male choruses composed by Edward Grieg, and several Norwegian national songs were performed on the occasion, before an enthusiastic and jubilant audience.—*Musical News*.

Walter Henry Hall.—Walter Henry Hall has accepted the position as organist and choirmaster of St. James' Church, Madison avenue and Seventy-first street, New York, and will begin his duties November 1.

Orton Bradley on Ecclesiastical Music.—Mr. Orton Bradley has just accepted an engagement at the Theological Seminary, New Brunswick, N. J., to lecture there each week on ecclesiastical music, and also instruct the students in practical singing. Mr. Bradley's thorough English experience, as well as enthusiasm for the work, especially fits him to make a pronounced success of this new position. His first lecture, already given, was an excellent initial step.

A Von Klenner Musicale.—Madame Katharine Evans von Klenner gave a delightful musicale at her residence, 40 Stuyvesant street, on Thursday evening, October 15. Among the artists who appeared were Mme. Rosa Linde, contralto; Miss Mabel Phipps, pianist; Mr. B. Ralston, Mr. and Miss Glose, pianists; Mr. Oscar Saenger, Mr. Wilford Walters and Mr. Piggott.

Over 150 invitations were issued, this musicale being the first of a large series which Mme. von Klenner proposes giving at intervals. Everything went without a hitch and every artist seemed bent on proving just how admirably they could sing or play, the entire evening being an excellent artistic success.

Mme. von Klenner herself sang Liszt's *Lorelei*, Delibes' *Filles de Cadix*, and the duet *Still wie die Nacht* with Mr. Walters. Despite the fact that she was hostess it cannot be ignored that her singing was the marked feature of the evening. The exquisitely pure results of the absolutely pure Viardot-Garcia method are admirably exemplified in every phrase of Mme. von Klenner, and in these days of vitiated production and imperfect delivery it is a genuine delight to hear a singer like Mme. von Klenner give a faithful and finished exposition of one of the most flawless methods the world has ever known. The whole affair was socially and artistically delightful.

Mapleson Opera Opens.—The Italian grand opera season by the new Imperial Opera Company, under the direction of Col. J. H. Mapleson, will open at the Academy of Music on Monday evening next, October 26, with a performance of *Aida* with the following cast: *Rhadames*, Signor Durot; *Amonasro*, Signor De Anna; *Ramfis*, Signor Pinto; *Il Re*, Signor Dado; *Messaggero*, Signor Oliveri; *Amneris*, Mme. Parsi; *Sacerdotesa*, Mlle. Du Bedat, and *Aida*, Mme. Bonaplata-Bau.



THE choir of the Lafayette Presbyterian Church, with Mr. John Hyde Brewer as organist and conductor, will give Shelley's new cantata, *The Inheritance Divine*, on November 15. The soloists are Miss Ethel Chamberlain, soprano; Mrs. Hamlin-Ruland, contralto; Mr. W. R. Williams, tenor, and Mr. Frederic Reddall, bass. They will be assisted by a chorus of forty.

A recent and successful enterprise has been established by Mr. William Warren Shaw and wife, Helen Von Doenhof Shaw. The *Débutantes' Opera Club* offers great opportunities to young singers to familiarize themselves with the operatic scores when they meet once a week to hear well-known professionals demonstrate the rôles, and under a musical director the music is thoroughly gone over. So far they have already gone through *Faust*, *Trovatore*, *Bohemian Girl*, *Martha*, *Cavalleria Rusticana*, *Rigoletto* is the next to be handled. Later on Mr. and Mrs. Shaw propose to give public performances, which will give the amateurs a chance. The proceeds will be devoted to charity.

Mr. Frederic Reddall is back in Brooklyn, after spending the summer as director of music at the Pennsylvania Chautauquan Society. Mr. Reddall is to be a very busy man this season and among innumerable other things will sing *Elijah* in Allentown, Pa., and *The Messiah* in Harrisburg during the winter. He will also give a series of musical lectures at Lebanon, Westchester and Lewisburg, Pa. He will also be engaged with the English Glee Club, which reorganized for its tenth season, and which is booked for concerts far into the spring. The voices composing this club belong to Miss Annie L. Walker, Miss Louise Henrichson, Mr. William Poyntz Sullivan and Mr. Frederic Reddall.

After Mr. Frederic Bristol returned from an enjoyable visit on the other side he spent the rest of the summer in that delightful little artists' nook, Villa Bristol, in Martha's Vineyard, where, surrounded by many friends and pupils, he enjoyed at once the exhilaration of the atmosphere and of the work. Among the guests at the villa were Mr. and Mrs. E. A. Parsons, Mr. Tom Karl, Dillon M. Dewey, the well-known manager of the Bostonians; Ella Cleveland Henderson, a teacher and concert singer, of Boston; Mrs. Frank Ruggles, of Worcester; Mrs. Alfred Peterson, Wm. A. Howland, Mr. and Mrs. Richard T. Percy, Mr. and Mrs. Albert McGuckin, Lucille Saunders, Mary Bell, of Rob Roy fame; George Leon Moore, Nicholas Sebastian and Wm. H. Kenny. While there Mr. McGuckin gave four presentations of the *Trial by Jury* for the benefit of the old crippled sea captain who cruises along the shores and is a familiar character in that section.

Miss Bertha Waltzinger is the prima donna of the De Koven-Smith Opera Company to create the rôles in their own operas. She is reported a great success in *The Mandarin*, now playing in adjacent cities. They will open at the Herald Square shortly. Miss Helen Redmond and Miss Mildred Meade are in the same company.

Miss Juliet L. Underhill, of Brooklyn, as soprano of Janes M. E. Church, succeeds Miss Elsie Snedeker, who has taken a position with the Dutch Reformed Church.

Miss Lila Juel, soprano of the Fifth Avenue Collegiate Church, will sing in Newark on Sunday evening, November 8, at the church of which Mr. Henry Hall Dunklee is organist.

Mr. Carl Bernhard has been chosen as solo bass at St. Augustine Roman Catholic Church in Brooklyn, and Mr. Basil Tetson has been engaged to fill the same position at the St. Charles Borromeo. Mrs. H. M. Gardner, of New London, Conn., is in New York temporarily on her return from Paris, where she was a pupil of Laborde. Before leaving for Europe she was a pupil of Emma C. Thursby. Mrs. Gardner is the possessor of a very highly cultivated mezzo-soprano-contralto.

Mr. H. Lincoln Price, the new solo bass at Trinity Chapel, Mr. Harold Hartsell, who is to sing the *Toreador* in the play of *Carmen*, to be produced shortly, and Mr. David Torrence, who has been selected for the baritone part in *Lost, Strayed, or Stolen*, are pupils of the well-known tenor, J. Eldon Hale.

Mr. G. P. Benjamin has been appointed organist and director of the choir at the Calvary Methodist Church, of Harlem, succeeding Mr. W. O. Brewster.

Miss Martha G. Miner, soprano of the Plymouth Church,

Brooklyn, is back in town after having sung with great success at several concerts with Innes.

Mrs. Elizabeth Northrop, the well-known soprano, is resting in New York prior to making a tour of five months with Sousa, beginning on January 1.

Mr. Albert Lester King, the popular tenor of St. Mark's Episcopal Church, is to sing the Stabat Mater in Hartford, Conn. The other members of the St. Mark's choir are Miss Caroline Mahr, soprano; Miss Clara Aline Jewell, contralto; J. C. Dempsey, bass, and Mr. Wm. E. Mulligan, organist.

The Ladies' String Quartet has reorganized this season, with Miss Mary E. Rogers, first violin; Miss Lilly Althaus, second violin; Miss Belle Smith, viola, and Miss Agnes Mathilde Dressler 'cello. This organization is under the management of Miss Rogers, who was the prime mover of the novelty. The past season was a very successful one, and they have recommenced work with bright prospects.

The musical service of Dr. Storrs' Church of the Pilgrims in Brooklyn was one of especial merit last Sunday evening. Some of the numbers were as follows: Shelley's Te Deum in D, also his King of Love. Mr. Albert Caswell arranged a melody of Lassen's for the quartet, and Mr. Grant Odell sang Eventide (Wagner) very effectively. The soloists were Miss Alice H. Merritt, Miss Ruth Thompson; the tenors for last week were Mr. Johnson, of Hartford, and Mr. Odell. There were sixteen voices in the chorus.

Dr. Carl E. Dufft, the baritone, will give a recital of "English and German Song" at Association Hall, Newark, to-morrow evening. Dr. Dufft will be assisted by Mr. Maurice Kaufmann, violin; Mr. George E. Clauder, 'cello, and Mr. H. H. Duncklee, piano. Dr. Dufft will interpret songs by Schumann, Pfeil, Weidt, Ronald, Cowen and other composers.

The soloists kindly contributing to the People's Popular Concerts, under the direction of John Francis Gilder, last Monday night were Mrs. Carrie Morse-Lee, contralto; Mr. Wm. H. Lee, baritone, and the celebrated humorist Mr. Addison F. Andrews, whose appearance is always a signal for laughter, and plenty of it.

The Hoadley Musical Society of Brooklyn, under the direction of Mr. Carl Venth, had an agreeable reception last Thursday night at Robertson's Hall. Miss Josephine Hoffman gave Ernst's Elegie enjoyably. This club, although orchestral, is composed of ladies and gentlemen who give three open concerts during the season.

Mr. E. A. Parsons, the noted teacher and composer, has returned from a vacation spent at Villa Bristol, Martha's Vineyard, where in company with Mr. Frederic E. Bristol and Mr. Tom Karl he spent the greater part of his time with pupils who came there to summer and to study. Mr. Parsons contemplates giving some recitals this season, which will include one devoted to his own compositions exclusively. He will also give his own piano concerto with organ accompaniment in New Haven, where he has a large following also. Mrs. Parsons, who is also a pianist of note, will play with him here, especially two piano works.

Mr. A. Gérard-Thiers spent a couple of delightful months at Richfield Springs in company with Mrs. Thiers and their son. Mrs. Thiers, who came over from Paris, has returned, and recommenced her studies there. Mr. Thiers has such a rush of business before him that he moved from his studio in Carnegie Hall to a private home in order to snatch a few moments with his little four-year-old son between times. He will appear during the season in song recitals at the Mendelssohn Glee Club Hall, also in Boston, Brooklyn and Philadelphia. He has been engaged as director of the Cantata Club, which is composed of fifty ladies of Brooklyn. Owing to the success of this club, he has been made director of the Lyric Club of New York. This is a new club, of which Mr. J. Williams Macy is president.

The suit between Thiers and Abercrombie was settled in favor of Mr. Thiers. The facts of the case are that Mr. Thiers sublet his studio to Mr. Abercrombie, and the cause assigned by Abercrombie for non-payment of rent was that he believed Thiers was to leave New York, and thereby he would gain some advantages.

The Schubert Vocal Society of Brooklyn, under the able direction of Mr. E. J. Fitzhugh, resumed rehearsals for the season of 1896-7 at Buy's Hall. This club is in its second year, and its personnel number sixty.

A very enjoyable musicale was held at the residence of Mme. Nachman Stevenson, the well-known pianist, of Brooklyn, last Friday evening. Piano solos by Mme. Stevenson and trios by herself, Mrs. Leon Springer and Signor Petroni were features of the evening.

Special musical services were held at St. Mark's last Sunday evening. The large choir was augmented by a number of prominent soloists under the able direction of Dr. John M. Loretz.

The Seidl Society has engaged the Clermont Avenue Rink for Tuesday, October 27, on which date it will give a popular concert with Anton Seidl and his orchestra. The concert will be of the same nature as those given at Brighton Beach during the summer.

The program is not yet arranged, but Emil Fischer and

Julie Rive-King will probably be the soloists. This concert is not of the series of four to be given by the society, beginning in November.

The Pratt Recital.

MR. SILAS G. PRATT gave the first of a series of Chopin recitals on Monday afternoon last, in Chickering Hall. The works played were the B flat minor scherzo and the Ballades 1 and 2 in G minor and A flat. A short interesting talk preceded scherzo and ballade, in which their form, thematic and harmonic construction and poetic meaning were clearly disclosed. A crowded house greeted Mr. Pratt, and cordially testified its enjoyment, both of his performance and analytic discussion.

Mrs. Julie L. Wyman, mezzo soprano, was the assisting vocalist, making her first appearance this season, which was a wholly welcome and successful one. She sang a group of songs of the modern French school—a genre in which she may fairly be said to have no rival—and two songs of which the words were written and music adapted from Chopin by Mr. Pratt. Her voice, phrasing and finished, expressive diction were a delight to hear. Where do we meet a voice of this warm, luscious quality and full, round purity? As an instrument alone Julie Wyman's voice is rarely satisfying with its velvet bloom and the rich glow brimful of feeling, but in addition the singer's work is directed by a supreme musical intelligence and alive with passionate feeling and poetic power. Seldom has Mrs. Wyman been heard to sing better than on Monday afternoon last, and her début this season was greeted with all the cordiality and enthusiasm which her admirable work deserves.

It was altogether a delightful concert.

The School of Vocal Science.

WITH the term "school" is usually associated the idea of class instruction. Upon such instruction, when applied to musical studies, it is the custom to look down; and, it may be added, the direction in which the public looks in this case happens to be right.

It is more than likely that with all this talk about clubs and schools in relation to vocal science there has been given an impression that the school of vocal science gives its instruction from the lecture platform to rows of benches (more or less filled). Nothing, however, could be farther from the facts. There is practically no class work in the school.

There are two alternatives for a pupil on entering, neither of them necessitating any class instruction.

(1) Private lessons may be had, as the general custom is, by the quarter, of the director or any other teacher.

(2) The pupil may place himself under the director, who will then advise as to that division of the work and distribution of the money among the various departments which shall be best for the individual case.

It is considered that the latter is by far the better course to pursue, the advantages thereby gained being one of the chief reasons for founding the school.

The school idea as involved in the School of Vocal Sciences is not that of association of pupils in classes, where there is mutual hindrance, but that of teachers in a system where there is mutual assistance and a division of labor such that as little as possible is wasted—of force on the teacher's side and of expenditure on the pupils'. It is not an illogical association of pupils, with their inequalities and ungenialities, but an association of subjects in their logical relations.

The development from strictly individual teaching to school teaching has been a development from a more or less wasteful, unscientific, old-fashioned way of working to an economizing, scientific, modern way. It has been from a method which was good to a system which is better.

Trieste.—A new operetta by Mme. Gisella delle Grazie, entitled *Passaporto del Droghiere*, has been produced at the Armonia Theatre, Trieste.

Thus Spake Zarathustra.—The program of the symphonic poem by Richard Strauss is as follows: "First movement. Sunrise. Man feels the power of the God-head.—*Andante religioso*.—But his ardent longing remains unsatisfied. He now plunges into a whirl of extravagant passion (second movement) without finding satisfaction therein. Science next attracts him, engaging all his faculties, and in a fugue (third movement) he endeavors to evolve the problem of existence. Lost, however, in the maze of conjecture, he finally desponds of finding a solution. Thereupon an inner voice calls upon him to rejoice in the very fact of his being; dance tunes (fourth movement) supervene, in the rhythm of which all preceding *motivi* are recapitulated, ascending higher, and higher still, in unheard-of contrapuntal combinations, until the soaring soul of the earthly pilgrim disappears in the rosy dawn of morn (B major), while the world (C major) sinks down into the profundity of the basses, and there remains."

The Mildenberg-Reed Recitals.

A FEATURE of musical life which has rapidly and deservedly forged its way into prominence lies in the delightfully artistic recitals given in conjunction by Albert Mildenberg, pianist, and Graham Reed, baritone, both artists of rare temperament, skill and cultivation, and destined in their united efforts to establish a career of much artistic significance in the musical world of America.

Mr. Mildenberg, who is a nine years' pupil of Joseffy, is a finished pianist, who in his study has not failed to absorb the principle and most fascinating qualities of the master. He also possesses a specific talent in the making of programs, escaping the tax of anything too severe, while at the same time maintaining a standard of absolute purity and excellence.

Mr. Graham Reed, who has been for the past ten years soloist of the Garden City Cathedral, is a baritone of power and extremely refined finish. The union of these two well developed talents means an extremely interesting combination, which is destined beyond all doubt to meet important success.

Last season throughout the provinces the Mildenberg-Reed combination met with unqualified success. This season these two excellent artists will be heard much in New York as well, and already several important social engagements have been closed for them. While regular concert work is included in their scheme, and has been largely filled, the social atmosphere, because of its intimate surroundings, is felt by both artists to be their most agreeable medium, and has hitherto proved remarkably successful in their case.

It may incidentally be remarked that both men are possessed of decided social tact and polish, facts which weigh in their social musical career in a remarkably potent degree. In their case both art and personality are sympathetic and polished.

The Mildenberg-Reed combination attracts solely in the social world fashionable affiliations. Heading the prominent social engagements already signed for in New York this season comes a musicale at Mrs. Astor's, which is supplemented by a long and important list. The programs are always delightful, the performance equally so.

Beneath is the program of a concert given last June, which will serve as a type:

Songs—	
Douglas Gordon.....	Kellie
Mine and Thine.....	Bohm
Mr. Reed.	
Piano—	
Sonnet de Petrarche.....	Liszt
Valse Caprice.....	Moszkowski
Mr. Mildenberg.	
Ballads—	
I Hae a Curl	Sawyer
Dear, When I Gaze.....	Rogers
Bendermeer's Stream.....	Tom Moore
Father O'Flynn.....	Old Irish
Mr. Reed.	
Piano—	
Etude.....	Chopin
Nocturne.....	
Waltz.....	
Chason d'Amour.....	two sketches.....Albert Mildenberg
Un Petit Gavotte.....	
Mr. Mildenberg.	
Prologue, Pagliacci.....	Leoncavallo
Mr. Reed.	
Piano, Rhapsodie Hongroise No. 8.....	Liszt
Mr. Mildenberg.	

The Mildenberg-Reed combination is available for concerts large or small, in which the success where they have hitherto appeared has always been a pronounced one. The exceeding refinement, control and delicate finish, however, of these artists' methods, which are also associated with sterling power, make their charming work more enviable for the salon than for the average promiscuous public audience.

In hearing them New York society has before it an honest pleasure, and the prosperous career of the Mildenberg-Reed combination is beyond doubt purely on the score of merit permanently assured.

Berlioz and Patti.—In Patti's album are the following lines by Berlioz:

"Oportet pati"
Les latinistes traduisent cet adage par
"Il faut souffrir";
Les moines par.
"Apportez la pâté";
Les amis de la musique
"Il nous faut Patti."

HECTORE BERLIOZ.

Chili.—Dr. Hans Harthan, the director of the State Conservatory of Chile, at Santiago, gave two grand orchestral concerts at which he appeared as pianist, composer and conductor. Great interest is taken in the success of his labor.

Röder & Co.—The well-known Leipsic firm of C. G. Röder & Co. celebrated its fifty years jubilee on October 8. The guest were presented with copies of Dr. Hugo Riemann's bibliographic-typographic Study on Notation and Note Printing.

MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

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MORE TRUTH On the Piano Situation AND THE \$75 BOX.

AS a matter of course the sensation in the piano trade of the country during the past week was the straightforward exposé of the dealers' attitude in the handling of the \$75 box, as published in last week's MUSICAL COURIER. We are determined to get at the bottom of this evil in the trade and to do something toward its eradication. There is nothing to be accomplished in handling the subject with delicacy of sentiment. A constitutional disease cannot be cured by applying a poultice, and frequently the surgeon's knife must be brought into requisition to effect a cure. To hem and haw about the subject by considering individual sensitiveness, or the mere temporary interests of a group of piano manufacturers, is only the shifting of a great issue from the basis of healthy, logical premises to the hypocritical semblance of sincerity.

The issue should be deliberately met; it might be met by forcing it; it can never be met by eluding it through sophistry or the consideration of momentary interests. We shall endeavor to make the issue a possibility.

Mr. Bent's Address.

No one individual piano manufacturer in the United States has assumed such an aggressive atti-

tude against the degenerating principles of piano making that have taken a grip upon the trade in this country as Mr. Geo. P. Bent, of Chicago, the manufacturer of the "Crown" pianos. Mr. Bent has just sent us the following address in reply to our article of last week, which we submit in full.

Editors The Musical Courier:

I have read with interest your leading editorial "The Truth of It" in your issue of October 14.

"The Truth of It" has much truth in it, though I cannot fully agree with all you say and regret that you did not say more. That you did not say more causes me to write this letter.

"Two wrongs do not make a right," though there may be a choice of evils. I do not believe that it is any more legitimate or any more conducive to the ultimate well-being of our trade to have these retail "sales" at "factory wholesale cost" than it is to "bunco" the public with the cheap rot, the trash, the "box" at prices high enough to give an ample profit on many pianos of real merit.

I hope for the good of the trade and of the public and of the cause of music that manufacturers are not going to again work the Beatty "racket," and again "put up a job" on the people by pretending to sell them pianos and organs at "factory cost."

Of course no one can question their right to do so, but is it wise, is it right, even if they have the right? It seems to me that such a policy is to be deplored quite as much as that of selling a "box"—a rotten "box"—at \$400 to a retail buyer, and just as sad as it would be to have the department stores try to lead the people into the ways of pleasantness and peace and of art in music by selling such pianos as they would handle.

I had hoped, and still hope, that the Beatty age is past—"gone but not forgotten."

Ye gods and little fishes! "Where are we at" when pianos (with Patti recommendations on the side) are retailed for one hundred and ninety-five dollars and ninety-nine cents? How long will Patti survive? Can she endure to the end? Why don't some of the "box" makers get a testimonial before it is everlastingly too late?

I still believe that the honor and honesty in the music trade will win the day. "Tell the truth," and no lies will come home to roost. The dealer who has some self-esteem, and who for that reason has the esteem of his customers, will tell buyers the truth about his goods and will sell the cheap pianos at cheap prices, will get good prices for good pianos and the best prices for the best pianos.

Because we have the "bunco" man we have proof in his very being that the "bunkees" are not all dead yet. The one is the complement of the other. One exists on the other. Neither will ever die. Both are immortal. The "bunco" men will always use the "box" to "bunco" with. The "bunkee" will not only buy a "box" but will be "in a box;" a "box of wires" is of the same good on earth as a piano, as is the box of sawdust to the "green goods bunco" man.

But the legitimate piano will survive and it will thrive. All buyers don't wish cheap things just because there are (and always will be) cheap things. Just because "the fools are not all dead yet" does not say, nor prove, that none of the wise are still living. There always has been and always will be a demand for the good, for the better and for the best articles in all lines, pianos and organs included. There will be all grades of pianos, from the worst to the best, in the future just as there always has been in the past. The career of the makers whose aim is "decreased cost and prices" will not be so lasting nor so prosperous as that of the makers whose aim is "increased quality and real true merit." Merit will win the race in

the long run even if in "hard times" the cheap stuff does seem to have "the pole" and goes the "first quarter" in fast time. For the struggle at the "finish" I will back the "thoroughbred" against the "plug" every time.

For my own part I see no reason to change my course. I still believe in the policy of "one grade only" and that grade a high one. More than one grade shall never be made in my factory, and that grade shall be as high as I know how to make it. Working on that plan all my life, I see no reason to change now, and especially not since what success I have had I believe is due to the constant and persistent adherence to that policy at all times, even in "hard times." I have had some business all the time since the panic of 1893, in fact have not been shut down a day in all that time from a lack of orders. Of course I am satisfied with "small things"—if they be good. I do not want all the trade on earth, and if I did I could not get it, but I feel perfectly well satisfied that I can get all the trade I need, all that any house ought to have, by continuing to make pianos and organs that I am not ashamed of in any company; that I am not ashamed to advertise under my own name and brand goods that no dealer or retail buyer need fear will suffer by comparison with any others. Permanent, prosperous trade can not be made by anyone, manufacturer or dealer, with trash, with "boxes of wires," as you call them, sold under the representation that they are pianos.

The "bunco" man, the "floater," the dealer whose trade is with "suckers," the traveling and self-styled "friend of the people" who does not ever stay in a place long enough to vote, but often quite long enough to victimize, will always demand a "box" for their purposes and there will always be a supply for such operators, of which there are many, sad to say, in our trade, though not more in ours than any other.

The demoralization in our trade as to prices, as to grades, as to terms, as to credits, is deplorable but not incurable. Time will right things in our line as it does in all matters. And I believe that the very things now being done, and that have been done in the past three years, will in a measure be the cure for the ills which now afflict us.

The legitimate in pianos will hold the same position to the bastard as it does in humanity. "Merit has its own reward" and doesn't have to wait till eternity for it either. A good piano is worth, and will bring, a good price now and forever more, while one of your "boxes of wires" is not now, and never will be, "worth what it will fetch" for the one sole reason that it is worthless to the one who buys it to use, no matter what price is paid for it.

I stand by the "faith that is in me," namely, that the principle of "one grade only," and that "grade a high one," is the best for me, the best for my customers and also the best for their customers. The fact that my trade grows each year convinces me that some people consider quality as well as price, and that such buyers are increasing on the earth rather than decreasing.

Yours for "one high grade only," now and forever,
GEO. P. BENT.

CHICAGO, October 16, 1896.

Benefit of Discussion.

To bring forth an address of this kind at once proves that the discussion inaugurated by us has already attained one beneficial result, for Mr. Bent's statement is replete with sound sense and would not have been elicited but for the occasion recreated.

In principle then it must be recognized that discussion of the question involved must be a benefit, and the discussion could not be possible on a basis attracting general attention if it did not embody a direct exposé of unhealthy trade methods. To make the exposé direct and consequently effective, prices,

grades, terms and credits must be given. Why parley with parables? Why deliberate in the dark? Why hide from the public glance the truth when its obscuration is one of the very causes of the present demoralized condition? Why not come forth courageously and state, as we do, that pianos are sold to dealers at \$75 wholesale? Why not give the honest dealer the weapon with which to slaughter the \$75 bunco box? The destruction of that bunco box is the ultimate object of the campaign for honest goods. How is it going to get wiped out of existence if its price is not boldly published?

The whole benefit of the discussion will be neutralized if the price be suppressed. There can be no effective discussion unless the price be mentioned in plain and unvarnished figures.

No one expects Mr. Bent to mention prices, and yet he is forced into the position to do so to make his argument completely effective.

Let us have the debate. Talk it and write it incessantly, so that every man, woman and child will know that besides the normal, honest piano there also is a fake box and bunco piano which costs \$75 at the factories making it. When you give the public its education on this subject it will learn to distinguish between this allusion and the real piano of other days. To obscure the point, to hide it behind metaphor, to try to elude the true inwardness of the discussion by avoiding figures, is equivalent to an emasculation of the argument.

More About Prices.

And why should we continue this unmanly hesitation regarding the publication of prices when the dealers do the very thing publicly through the local press and in their store windows? A walk through Chestnut street, Philadelphia; Wabash avenue, Chicago, or through other piano selling thoroughfares will demonstrate how totally indifferent the dealers are in announcing the lowest possible prices upon the very individual pianos. There is no hesitation about that.

We have before us now a series of advertisements from daily papers in which prices of new pianos are printed in detail, prices lower than the figures ever heretofore printed. A glance through the classified advertising columns of daily papers will show such low prices placed opposite the names of all kinds of pianos as to give the public the general idea that \$150 is a tremendously high figure for a piano and must cause astonishment at the ability of those salesmen who manage to sell the \$75 bunco boxes at \$250 to \$400 retail.

Publishing prices! Who was ever injured by the publication of the prices? Who? Who can point to any injury from that source? The injury flows from NOT publishing the prices. By NOT publishing them the fine piano is thrust into the background and the trashy box gets its life. All the effectiveness of the bunco box will be destroyed and its profitable handling paralyzed by printing in plain letters that it can be bought by the dealer at the factory for \$75.

Is the publication of that fact going to injure the Fischer, the Emerson, the Pease, the Krakauer, the Vose, the Everett, the Smith & Barnes, the Blasius, the Kranich & Bach, the Sohmer, the Steinway, the Knabe, or the Chickering? Is it going to kill the sale of Story & Clark, of A. B. Chase, of Marshall & Wendell, of Sterling, of Poole, of Brown & Simpson, of Mason & Hamlin, of Hazelton, of Steck, of Chase Brothers or Behr Brothers pianos by stating that the bunco piano, to be had under any or every unknown name, can be bought by any dealer for \$75 at the factories?

How?

How is it going to injure these legitimate instruments if the fact is published that they are the legitimate and NOT the \$75 boxes, which never have any such names upon them?

How can it injure the Malcolm Love? How is it going to hurt the Lester or the Lindeman? How will it damage the Cunningham? How can it hit the Needham? How the Shoninger? How the Starr? How the Steger? How the Bauer? How the Baldwin? How the Wegman? How the Strich & Zeidler? How the Behning? How the Newby & Evans? How the Braumuller?

None of all these names can ever be found on the \$75 box. None.

On the other hand, by purposely putting the price in eclipse, by handling figures with gingerly tenderness, and approaching them with fear of exposure

all the legitimate goods are in danger of being classified with the bunco boxes, and this has been and is actually now the case in hundreds and thousands of piano stores in this land. The very fact that the prices are not mentioned is giving the bunco box its illegitimate place, its undeserved distinction, its elevation into position and its commercial prominence.

We believe this to be so; we know it to be so, and hence we shall continue right along not only to mention the \$75 box price, but all prices that will help us to assist in defeating the sale of the bunco box.

More Than That.

And even more than that. We shall go at least one step further to aid in the destroying that menace to the legitimate piano; we shall publish regularly the names of all cheap stuff and state the place where it is made, together with the wholesale figures, for we, of course, know all the wholesale prices of pianos made in the world.

Why shall we do so?

Because in that manner and in that manner only can the legitimate piano resume its place and its function as the proper article for dealers to handle.

By publishing the wholesale prices of the trash box, no matter where made, we shall help to defeat its sale. The dealers and salesmen will provide themselves with copies of the papers containing these lists, which will be so arranged that they cannot be wrongly and wrongfully manipulated.

In this list it will also be stated that all pianos sold or offered for sale in warehouses that are not on our legitimate list are trash boxes selling at wholesale from the factories at from \$75 upwards.

Manufacturers of legitimate pianos have by the dozen told us during the past week that we cannot kill off this disgraceful bunco fraud in the piano trade. We may not be able to do so; but we shall not fail from failure to try. We are going to do our level best, and as soon as the details have been arranged the campaign against the article which is used to defraud thousands of honest people will be begun in good, old-fashioned MUSICAL COURIER style.

The Behr Case.

There can be no chance of a misapplied identification. No firm can be injured by having its name placed in the legitimate list. And this brings us to the case of Behr Brothers & Co., of this city.

The firm of Behr Brothers & Co. are to-day making one of the New York high grade pianos. But not only that; the firm is making "one grade only"! Mr. Henry Behr, a former member of this house, believing in the future of cheap pianos, argued that his house should make a cheap piano in addition to the high-grade Behr. The remaining members of the firm did not agree with Mr. Henry Behr, and, in fact, believed exactly the opposite, viz., that no cheap piano should be made in a factory where a fine or even a fair piano is built.

The result of this amicable disagreement was a separation which involved the retirement of Henry Behr, who has, faithful to his views, gone into the low grade piano business.

The house of Behr Brothers & Co., consisting of Herman Behr, president; Edward Behr, vice-president, and Charles L. Burchard, secretary and treasurer, is not in the least interested in or even indirectly identified with the action or venture of Henry Behr.

Behr Brothers & Co. are, on principle, not only advocates of a high grade, one grade system, but are active opponents of the whole low grade movement, and have neither sympathy nor patience with it.

We instance this case to show that there are some piano manufacturers in New York who are not only active advocates of the high grade, one grade principle, but who do not hesitate to dismember their firms to prove their devotion to it.

Poor, But Not Cheap.

One of the points that should receive more attention than it has from those piano manufacturers who are engaged in producing a lower grade than their standard make is that a poor piano does not necessarily imply a cheap piano. Some of the very poorest products of some of the factories making double grades are by no means cheap pianos. How is cost calculated?

Take a factory organized to produce a certain number of \$175 (wholesale price) pianos. It now makes about half of its product and the other half consists of pianos selling for \$100, wholesale. They may be the poorest kind of trash (they must be trashy anyhow), but how is the cost calculated? If certain

fixed investment losses are not put on the cost price of the \$100 box they must be put on the cost price of the old legitimate \$175 piano. A piano factory cannot be conducted on a divided plan or on a lower plane or the same cost basis as on its legitimate plane, for the investment is the same.

For this reason alone (although there are many others besides) the box may be poor, as it is intended, but it may still be very costly and far from cheap. For this reason also the maker of the bunco box has the advantage, and if the manufacturers of the legitimate article fail to fall into line with THE MUSICAL COURIER plan they will be driven out of the low grade and other business by the bunco manufacturer, who can make his fake box at from \$5 to \$25 a piece less than the legitimate firms can make their low grades. Don't you see the points?

The Points.

Well, we shall try to explain them.

Point 1. The investment of the legitimate maker who also makes a low grade piano is much greater than that of the bunco piano man.

Point 2. His standing financially, commercially and otherwise is higher, and hence he must be more careful in the conduct of his business. He cannot afford to fail, for he has his old legitimate piano, which must be protected at all hazards, for in it he expects, after all, to find his final salvation, notwithstanding the other box he makes.

Point 3. These conditions alone make his cost of doing business much higher than that of the bunco piano man. But besides this his factory is not laid out, not arranged, to make a cheap piano. Oh, yes, he can make a trashy, a low grade, a poor box, but it will not be cheap, although it may possibly be poorer even than the bunco box, and is apt to be poorer, for the bunco box is made in a bunco factory adapted to its production.

Point 4. All the time he is adding to the future cost of his legitimate piano, because he must, to some extent, neglect it, and that means cost in every direction. One cannot go to two weddings with one head. One cannot make two kinds of pianos without neglecting the one or the other, chiefly the one to which, by general or special reasons, no attention is paid. Paying no attention means neglect, some one will say. Paying no attention to one's legitimate piano means not only neglect but death. To bring it to the position it has attained required the uninterrupted, intelligent study and attention of years, of 10 years, of 20 years, with some firms of 25 years, of 30, 40 and 50 years.

All this concentrated attention finally brought the piano to its elevation, and it could only be kept there by riveting continual attention upon it. This attention is now abated by dividing it with the trashy box. Which of the two will suffer by this division of attention? There is hardly any use in answering this. That loss therefore must be saddled on the box. How are you going to compete with the bunco piano then? By lowering the price of your low grade piano? That will make it still worse. By raising the price? Then you cannot sell it at all.

Right from the Start.

Geo. P. Bent was correct from the start, and his "Crown" pianos are to-day the beneficiaries of his wisdom. What he states in his above address about his business is true. He has conducted it on a splendid principle that was so strong in the consciousness of its own inherent force that it could not succumb to a momentary delusion, for the low grade piano is a delusion, just as it is a delusion to make two grades in one factory successfully. We happen to know that he has averaged a fair trade throughout all this depression, and much of this is due to the conduct of his business on a fixed principle.

But besides this, the very fact that he concentrated his work upon one grade of pianos has improved and elevated those instruments. Examine, if you please, the "Crown" piano of to-day and compare it in interior and exterior with the "Crown" piano of 1895 or 1894. Such an examination will prove a revelation, but not if you have followed the Bent principle as we have, for according to its precepts the instrument was bound to improve. The incentive was not only one toward improvement for the sake of merit but to prove a principle, and that principle is proven in the character of the present "Crown" pianos.

Does anyone dare to pretend that the "Crown" piano could have reached its present high grade if

Bent had made two grades of pianos in his factory? Impossible.

The Dealer Not in It.

After all, the dealer has nothing to say. He is just what the manufacturer makes him. If the manufacturer lowers his standard, the dealer follows him at once and lowers still lower. The same rule applies to the raising of the standard.

If the dealer is spoiled, the manufacturer has spoiled him, and the manufacturer can again regenerate him. There is no great difficulty about the job. The great point is to go ahead and do it.

We are prepared to help in this regeneration, which must come if this piano business is to be saved from following the sewing machine and bicycle trades.

To be continued.

THE success of Mme. Julie Rive-King with the Seidl Orchestra at Syracuse, as published in our musical department, was made on a Wissner grand piano.

A VOTING machine is to be used at the Presidential election this year in Worcester, Mass. It is the invention of that curious genius J. McTammany, who, years ago, invented the original mechanical instruments known then as the McTammany organettes. McTammany is a great adept in mechanical construction, and has wasted a fortune on patents and patent contests, but he is still "in it," it appears.

STRICH & ZEIDLER continue making those handsome instruments which have elicited so many commendations from their dealers. The originality of design in case work is a telling feature, and then they take so much pains in going over the pianos to have them regulated to a nicety that the first impression often which a buyer gets is favorable, and a long distance in the selling of the instrument is accomplished at once.

IT will be but a short time now before the Staib Piano Action Manufacturing Company announces an important idea in grand actions. The readers of this paper had their attention called to this grand action some time ago, but its perfection has been delayed for various causes until the present time. It has been pronounced by experts to be simple and effective in its workings, and when placed on the market will secure more than ordinary attention from makers of grand pianos.

M. R. SAMUEL HAZELTON, of Hazelton Brothers, left Sunday night for the West on one of those quietly important business trips so characteristic of Samuel Hazelton's peregrinations. A telegram was received from Indianapolis on Monday ordering several pianos to that point. And so it will go; Chicago, Milwaukee and places in Michigan where there are strong agencies will all contribute to the order book of Hazelton Brothers.

The warerooms on University place have undergone decorative repair and are now in handsome condition.

M. R. LOUIS P. BACH, of Kranich & Bach, is steadily recovering from his serious illness, and it is expected that he will be able to resume business in about a month.

The Smith & Nixon Company, of Louisville, Ky., has recently sold one of the handsomest Kranich & Bach grands ever turned out to the Galt House, of that city. It is finished in French burl of beautiful figure. As this sale was accomplished in opposition to many leading makes the victory is a significant one for Kranich & Bach.

M. R. CHARLES H. PARSONS, the president of the Needham Piano and Organ Company, has been presented to the piano trade as a business man of progressive ideas and commercial ability. He has likewise been referred to as a musician, organist and orchestra conductor, and proficient in all.

He now steps into another position, that of public speaker, and, if accounts are true, fills it to the delight of an audience. Mr. Parsons addressed a monster political meeting at Washington, N. J., on Tuesday evening, the 13th inst. It was a sound money meeting. The address lasted for more than an hour, and was convincing in argument and entertaining.

AN auction of about 50 second-hand Chickering pianos is announced for to-morrow morning in Boston.

THE Hallet & Davis Piano Company has made a settlement with its creditors, the assignees have been discharged, and the company is again conducting its own affairs.

IT did not take long after Albert Weber's incarceration in an insane asylum to start the reorganization of the Weber business. How dramatic it all must appear to those who know the piano business of the past quarter of a century!

SUIT was brought about two or three weeks ago in Boston by J. & C. Fischer, of New York, against Thomas F. Scanlan on a matter referring to the New England Piano Company, of Kansas City, Mo., the matter in litigation being a question of contract.

THERE will be found in this issue a cut representing two carloads of Autoharps, which were shipped to C. Bruno & Son at 356 Broadway, this city, on September 26. The disposition and sale of this immense stock it has been anticipated will occur within the next sixty days or previous to the holidays.

It is a significant fact in connection with the development of the Autoharp that large and important jobbing concerns do not hesitate to place heavy orders, and each season brings a greater demand from the dealer for them, showing likewise an increasing demand from the consumer. The title "America's favorite instrument" is being well sustained.

IF it was not for the restless ambition which permeates the disposition of some individuals the piano would have remained a comparatively crude musical instrument. Such men as John Weser, the head of Weser Brothers, of this city, have helped to develop it. He is an active thinker and a sturdy worker, has conceived many clever ideas and placed them in the Weser Brothers pianos. Besides improvements in small matters the instruments are substantial in construction and attractive in appearance. A dealer who handles them has advantages over other dealers who are not fortunate in having a make of piano with special features and talking points. Weser Brothers pianos can be recommended, for in their grade they are profitable and easy to sell.

ONE of the most prominent Western dealers who was East recently said to us during a conversation on Western pianos: "I have been told that the Baldwin piano is a remarkable instrument, and that it would pay me to visit Cincinnati and inspect its construction. I have decided to do so." We told him that our investigation of this instrument has demonstrated to us that the Baldwin is a piano of the highest type, a musical instrument of artistic features in all directions embracing tone, touch, appearance and general construction, and an article which must inevitably assume an elevated place among American pianos. It will pay him and any other piano dealer to inspect the Baldwin factory and piano. There is much to be learned on the spot, for intelligence, energy, force of character and a laudable ambition control the destinies of the establishment.

Mr. Healy Weds.

THE wedding of Mr. James Edward Healy, oldest son of P. J. Healy, of Lyon & Healy, Chicago, and Miss Marie Wilhelmina Keidel, daughter of Charles Keidel, of Wm. Knabe & Co., took place at Baltimore on Saturday, October 17, at the residence of Cardinal Gibbons, who officiated.

Relatives of the families only attended. The couple are on a short bridal tour South. Mr. P. J. Healy arrived here from Baltimore on Monday, and one of his sons—Paul—who also attended the wedding, remained over in Baltimore.

Mr. James E. Healy is a member of the corporation of Wm. Knabe & Co. and one of the directors.

—A new pedal piano is being exhibited in the Theatrical and Musical Exposition in Paris. It is the invention of a manufacturer, Cateura, of Barcelona. It has six pedals, of which three are novelties. They are the pédale sourdine, the pédale claire, which assimilates the tone to that of the harpsichord, and the pédale harmonique. Each foot has three pédales to manage.

WANTED—Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. B., care of THE MUSICAL COURIER.

Honoring the Late Levi K. Fuller.

THE prominence of Levi K. Fuller in matters of politics, business and social life led to many expressions of sorrow. The resolutions, letters from prominent men and list of prominent men at his funeral are appended. It is a formidable one, and the men who have thus honored all that was mortal of Levi K. Fuller have honored the music trade, in which he was a conspicuous figure:

Action of the Vermont Legislature.

The death of ex-Governor Fuller was formally announced to both houses of the Legislature on Monday in a message from Governor Grout. In the House Mr. Childs, of St. Albans, offered the following resolutions, which were unanimously adopted:

WHEREAS, the General Assembly has learned from the message of His Excellency the Governor of the death of ex-Gov. Levi K. Fuller, of Brattleboro, with feelings of profound regret, and desires to place upon record an expression of its appreciation of his exalted personal character, his manly and civic virtues and his eminent services to the State, therefore

Resolved, That in the death of ex-Gov. Levi K. Fuller the State of Vermont mourns the loss of one of her most distinguished sons, who had contributed generously of his time and talents to her service, filled with marked ability and steadfast fidelity the highest positions within the gift of her people, and by his exceptional attainments in commercial, scientific and economic enterprises reflected honor upon the commonwealth, for whose material and moral welfare he labored with untiring zeal and conscientious devotion. Born in the humbler walks of life, ex-Governor Fuller, through his own integrity, natural ability, worthy ambitions and unremitting toil, rose to eminence in the many occupations with which he became associated, and illustrated in his own successes the possibilities of American manhood and citizenship. In private life and public station his record is without spot or blemish. All his energies were devoted to causes that had for their purpose the advancement of knowledge and the upbuilding of humanity. The State of Vermont unites in earnest sympathy with those more near to him through ties of family and personal friendship in mourning the loss of a good husband, a generous, kindly, courteous man, an upright loyal citizen, whose life was worthy of his native and adopted States, whose heart and mind were attuned to the loftiest conceptions of Christian duties and obligations, and who

"Bore, without abuse,

The grand old name of gentleman."

Resolved, That these resolutions be entered upon the journal of the House and a copy thereof be transmitted by the clerk to the family of our late honored and beloved citizen.

Resolved, That a committee consisting of five Senators and nine Representatives be appointed by the President of the Senate and Speaker of the House to attend the funeral of the late ex-Governor Fuller, and that the sergeant-at-arms be directed to provide the necessary transportation and accommodations.

Resolved, That out of respect to the memory of the deceased, when the House and Senate adjourn it be until Wednesday morning.

The Speaker appointed as the committee on the part of the House to attend the funeral: Childs of St. Albans, Bates of St. Johnsbury, Powers of Morristown, Thomson of Rutland, Dyer of Salisbury, Hadley of Rockingham, Morris of Hartford, Prouty of Newport, Buell of Stratford.

In the Senate Senator Merrifield offered these resolutions, which were unanimously adopted:

Resolved, That the Senate has heard with profound sorrow the announcement of the death of Levi K. Fuller, but recently Governor of the State of Vermont, and is deeply sensible of the public loss occasioned by the interruption of a life so generously devoted to the interests of the State, so pure in its public and private relations and so beneficial to our people.

Resolved, That a committee of five members on the part of the Senate be appointed by the President to attend the funeral.

Under this resolution the chair appointed Senators Merrifield, Blair, Hubbard, Holton and Ward a committee to attend the funeral. The joint resolution from the House was also adopted by the Senate, and under this resolution these Senators were appointed: Deal, Allen, Peck of Orange, Chaffee and Dean.

Expression by the Estey Employees.

It having been the will of the All Wise Universal father to call our friend, Levi K. Fuller, from the present duties of earth to higher and richer experiences, we, the employees of the Estey Organ Company, in view of the long continued and pleasant relations which have existed between him and ourselves, feel moved at this solemn time to publicly give expression to our sorrow at the parting, and to offer a few simple words of condolence to those who have stood still nearer to the heart of him who has obeyed the divine summons.

To her who, in the intimate and sacred relationship of

wife, has for so many years been his tenderly cherished and most devoted companion we give our profoundest sympathy. May the memory of his many virtues, the thought of his undying affection, and an abiding faith in the eternal goodness of God sustain and comfort her in her great loneliness.

To those other sorrowing friends who have been so closely connected with him by the endearing ties of kinship and of intimate association we extend our overflowing sympathy. May each grieving heart receive its needed portion of strength from the divine comforter.

For ourselves we feel that in his going from our midst we have lost a personal friend, and the town and State a wise and patriotic citizen. We well remember at this time those traits of character which he possessed that commanded our respect and esteem. We shall treasure in our memories his kindness, his courtesy and his ready sympathy. May we all be able to say "Thy will, O God, be done."

Resolutions by the National Life Insurance Company, Montpelier.

Resolved, That in the departure from earth of ex-Governor Levi K. Fuller this company has lost a worthy and faithful officer, who, during the nearly six years of his connection with it as one of its directors, now ended by the hand of death, gave careful attention to its affairs, aided it by his wise counsels and through it rendered important service to its beneficiaries and to the public.

Resolved, That we desire to place on record our appreciation of him as a trusted and valued associate, a sound business man, a generous and public-spirited citizen and a courteous and high-minded Christian gentleman. Emphatically the architect of his own fortunes he leaves a stainless record as a citizen, legislator, chief magistrate of our commonwealth and a good and true man, faithful to duty in every relation of life.

Resolved, That we extend to his widow, adopted daughter and relatives, on whom the stroke of his loss falls with greatest weight, our sincere sympathy, commending them in their sorrow to the loving care and consolation of the Heavenly Father whom he loved and served, and assuring them that we are mourners with them and with the people of Vermont in the sad providence which has taken from our State one of its worthiest citizens and from us all a friend.

Resolutions Adopted by the Brattleboro Board of Bailiffs.

Whereas, It has pleased the Almighty God in his eternal wisdom to take from our midst our esteemed citizen, Hon. Levi K. Fuller;

Whereas, In his death this village has lost a true friend, therefore be it

Resolved, That we, the representatives of this village, tender our heartfelt sympathy to his bereaved wife and family, commending them to the care of the Almighty, who does all things for the best; and be it further

Resolved, That a copy of this be sent to his afflicted family, a copy furnished for publication, and a record be entered on the minutes by the village clerk.

Resolutions by First Light Battery, V. N. G.

Whereas, In view of the loss the Fuller Light Battery has sustained in the decease of our old captain and commander, Levi K. Fuller, and of the still heavier loss sustained by those who were nearest and dearest to him, therefore be it

Resolved, That it is but a just tribute to the memory of our old commander to say that in regretting his removal from our councils we mourn for one who was in every way worthy of our respect and regard.

Resolved, That we sincerely condole with his family on the dispensation with which it has pleased Divine Providence to afflict them, and we commend them for consolation to Him who orders all things for the best, and whose chastisements are meant in mercy.

Resolved, That this heartfelt testimonial of our sympathy and sorrow be forwarded to the widow by the adjutant.

Letters and Telegrams.

A very large number of letters and telegrams, containing expressions of sympathy and condolence, have been received by Mrs. Fuller and by the Estey firm. The list is much longer than can be enumerated. Such expressions came from ex-Governor Holbrook, Governor Grout, ex-Governors Dillingham, Ormsbee and Woodbury; Bishop Hall, Judge Rowell, Gen. J. G. McCullough, Gen. W. L. Greenleaf, Gen. L. G. Kingsley, Hon. Geo. Nichols, of Northfield; Col. R. J. Kimball, of New York; D. M. Estey, of the Estey Manufacturing Company, of Owosso, Mich.; from the London and Hamburg houses, from the editors of music trade papers, from Mason & Hamlin Company, Steinway & Sons, Decker Brothers, Ivers & Pond, the Story & Clark Organ Company.

William Vischer & Son, Estey agents at Wellington, Ohio, sent their own regrets, and said they were also asked to convey to Mrs. Fuller the sympathy of Major McKinley.

Judge J. M. Tyler sent from Montpelier an expression of regret that the condition of business before the Supreme

Court made it impossible for the court to adjourn so as to permit the judges to attend the funeral, as they would otherwise have done.

Sherman Clay wired from San Francisco: "The music trade has lost its most illustrious member."

Ex-Governor Woodbury's letter contained a very happy and truthful estimate of Governor Fuller's services in the executive chair: "As Governor of Vermont he brought to his duties an intense desire to perform them with fidelity, and to meet the approval of the people of the State."

Among the many other expressions were the following:

From ex-Governor Holbrook: "Governor Fuller was a man of so kind and genial a nature as to attract many friends, and gain to himself their lasting esteem and kindly regard. As Governor of Vermont his administration of public affairs was able, and in his earnest efforts to discharge the duties of his office and promote the honor and welfare and preserve the ancient renown of the commonwealth he commanded, and still has, the respect of all citizens."

From Hon. Justin S. Morrill: "Your irreparable loss will also have to be borne by the public, as he was a co-worker in every effort for the improvement of his country and his countrymen. None can know how many of his contemplated beneficent plans have been left uncompleted."

From Bishop Hall: "Governor Fuller on all occasions when we met was exceedingly kind and courteous to me, and I know how much he had religious interests at heart. Pray allow me to assure you of my sympathies and prayers in this time of your bereavement. May the highest and truest consolation be yours."

From Rev. Edward Judson, D. D., New York city: "The announcement of Governor Fuller's death causes me much surprise and sorrow. I sympathize with all his bereaved family from a full heart. He will be inexpressibly missed by all good people, and his pure and generous life will always be kept in fragrant remembrance."

From Rev. Geo. C. Lorimer, D. D., Boston, Mass.: "May I just say God bless you and comfort you. I know your loss is exceptionally great. To me the governor was a man of great nobility of character, and I admired him vastly. His strength and simplicity, his force and energy, his exactness and earnestness, and more than all, his personal faith in God and love for God's creatures endeared him to me."

From Gov. Josiah Grout, Montpelier: "Offering sincere sympathy and condolence in your great bereavement, we join in mourning the untimely departure of a noble man. Governor Fuller's pure life and Christian character will be long and kindly remembered by the people of Vermont."

From Col. Albert Clarke: "Few men have achieved more, made more of life and done more good than he. His memory will be a pride and comfort to you, his example an inspiration and guide to young men, and his whole career a treasure for his town and State."

From Hon. Wm. McKinley, Canton, Ohio: "Please express to the family my sincere sympathy at the death of Governor Fuller."

From Steinway & Sons, New York: "Accept our heartfelt sympathy and deepest regrets at your irreparable loss in the death of Governor Fuller."

From the Mason & Hamlin Company, Boston: "Accept for Governor Fuller's family and your company our deepest sympathy."

From Wm. F. Decker, New York: "I had the highest respect for Governor Fuller. Indeed, he was a most remarkable man and a most courteous gentleman."

From Gen. Roy Stone, at the head of the Office of Road Inquiry, Washington, D. C.: "None who knew Governor Fuller can fail to be deeply grieved at the untimely loss of so great a citizen and so good a man. But such men can never die, even on this earth; they live in their example and their work. I have only been familiar, of course, with a portion of Governor Fuller's activities, but in the beneficent one of the State and national highway improvement his energetic and wise assistance will be missed more than I can tell you, and his many associates will mourn the loss of his priceless aid and delightful comradeship."

The faculty and students of Vermont Academy adopted and sent an earnest expression of sorrow, sympathy and commemoration.

Other Resolutions.

The resolution passed by the Boston Trade Association is to be found in our Boston letter of this week.

Yesterday the Piano Manufacturers' Association of New York and Vicinity passed similar resolutions, the hour of the meeting of the association being too late for a report.

At the Funeral.

In the list of those present were included Governor Grout, Lieutenant-Governor Fisk, Secretary of State Brownell, State Treasurer Field, State Auditor Hale, Sergeant-at-Arms Phinney, F. G. Field, State inspector of

finance; ex-Governors Woodbury, Ormsbee, Farnham, Pingree and Page; ex-Lieutenant-Governors Stranahan and Mansur, Gen. W. W. Grout, member of Congress from this district; Gen. W. L. Greenleaf, Willard Crane and Capt. R. B. Arms, of Burlington; Gen. H. K. Ide, of St. Johnsbury; Hon. W. H. Dubois, of West Randolph; J. C. Stearns, of Bradford; Col. J. A. Lillis, of Rutland; Col. R. J. Coffey, of Bennington; E. C. Tuttle and W. H. Fuller, of Rutland; Col. C. S. Forbes and C. E. Fuller, of St. Albans; Hon. Hugh Henry, of Chester.

The members of Governor Fuller's staff in attendance included Gen. T. S. Peck, Gen. W. H. Gilmore, Gen. F. E. Alfred, Dr. D. P. Webster, Cols. E. W. Jewett, J. E. Pollard, John G. Foster, C. C. Gilmore, H. E. Parker, E. S. Bates, Geo. S. Dowley, Capt. H. E. Tuthery, of the Third United States Cavalry, and Col. J. H. Goulding, secretary of civil and military affairs. The only break which has occurred in this official family was occasioned by the death of Col. A. O. Gates, of Morris-town.

Major O. D. Clark, of Montpelier, representing the National Life Insurance Company, and G. H. Babbitt, of Bellows Falls, representing the American Express Company, were present.

Alfred Dolge, of Dolgeville, N. Y., went as far as Springfield to attend the funeral, but found on arrival in that city that the train by which he expected to reach Brattleboro had been discontinued.

Music Trade Men Present.

The representatives of the music trade in attendance included S. A. Gould and A. T. McClure, of the Boston house; H. K. Saxe, representing Estey & Saxe, of New York; J. B. Simpson and S. Brambach, representing the Estey Piano Company, of New York; Prof. D. Henry Sanders, of the firm of Sanders & Stayman, Baltimore and Washington; E. M. Bruce, of the firm of Estey & Bruce, Philadelphia; M. A. Farr, of the Chicago firm of Estey & Camp; Samuel Hamilton, of Pittsburgh, Pa.; H. M. Hall, representing A. L. Bailey, the sales agent at Burlington and St. Johnsbury—a representative of the firm of D. H. Baldwin & Co., Cincinnati; H. Ludwig, of the Ludwig Piano Company, of New York.

An Invitation.

TO the Trade—We are pleased to be able to inform the trade that the Twenty-eighth and Twenty-ninth street crosstown railroad, the rails of which were laid nine years ago, commenced running cars on Monday last.

This road, passing our factory, makes it now as easy of access as any in the city.

Trusting dealers visiting New York will avail themselves of this means of approach,

We remain, yours truly,

BEHR BROTHERS & CO.

292 to 298 Eleventh avenue, corner West Twenty-ninth street, New York.

October 14, 1906.

Phelps & Lyddon Fail.

MONDAY the sheriff took possession of the piano case factory of Phelps & Lyddon in Rochester, N. Y., by virtue of two executions issued on judgments aggregating \$12,000 granted the German American Bank.

It was thought that Phelps & Lyddon would go down when Crawford, Ebersole & Smith made a general assignment on April 22, but the house managed to survive that trouble up to this time. Doubtless the Smith & Nixon failure eventually caused this one.

The liabilities are something over \$20,000, and no statement of assets is obtainable. The largest creditors are Nicola Brothers Company, lumber dealers in Pittsburgh, Pa., \$3,000; German American Bank, Rochester, N. Y., \$12,000; Bonneau, Fleming & Co., New York, veneers, \$1,200, and Halsey & Gillispie, Tonawanda, amount of claim unknown.

The plant employed a large force of men, and its producing capacity was 200 piano cases a week.

The Piano Manufacturers' Association of New York and Vicinity held a postponed meeting yesterday afternoon at the Union Square Hotel at an hour too late to report proceedings.

October 10 Receiver John Davenport, of Stamford, who has charge of the affairs of the Keller Brothers & Blight Company, of the East End, filed an inventory of the estate with Judge Prentice in the Superior Court. The real estate of the concern consists of the property on which the factory is located, which is valued at \$6,000. On this there is a mortgage of \$4,900 held by R. S. Neithercut, leaving an equity of \$1,100. In the personal estate are the book accounts, which reach \$14,244.62, but are of uncertain value. The inventory of stock in the factory reaches \$12,852.65.—*Bridgeport Standard*.

100 CENTS ON THE DOLLAR.

Proposed Weber, Wheelock, Stuyvesant Settlement.

A FUNERAL was turned into a resurrection party Wednesday, October 14, 1896, at 2:15 P. M.

Relief was upon the faces of the numerous creditors of the Weber, Wheelock and Stuyvesant piano companies when they entered the creditors' meeting. It was the relief of satisfied suspense. All summer long the committee appointed by the creditors had deliberated, and some unkind things had been said about that delay. Time and again it was rumored that some solution had been arrived at, the hope of something definite being continually defeated. Here was something: a meeting regularly called, and although it might result in nothing, at least it was a relief to go to the meeting, although it might become a wake.

Not one of the creditors, with the exception of the officers, was prepared for the bombshell exploded by the committee appointed to examine assets, liabilities and report a plan of adjudication or possible reorganization. The latter was generally supposed to be impossible so far as the Weber business was concerned.

At 2:10 N. T. Sprague, chairman of the creditors' organization, called the meeting to order, Robt. Tilney acting as secretary. After the formality of reading and approving the minutes of the last meeting (March 16, 1896) had been accomplished Mr. Sprague said:

"Gentlemen—At the last meeting a committee was appointed to investigate the assets and liabilities of the assigned companies, and submit a report as to its findings, with suggestions as to the best possible way of realizing the most money for each creditor. I call on the committee to report."

Mr. Austin B. Fletcher, chairman of the reorganization committee, said:

"Mr. Chairman and Gentlemen Creditors—Perhaps many of you have—I know some of you have—been anxiously waiting for the committee to conclude its labors and make a report, that you might have some tangible basis to figure on your Weber, Wheelock and Sturtevant accounts in your ledgers, and that you might make some credits to those accounts that in remaining open were annoying, to say the least. While the committee has been a long time doing their work and reading the report I hold in my hand, we do not offer any apologies, as the time consumed was absolutely necessary to the proper adjustment of your affairs or the getting them in such tangible shape that you could intelligently understand conditions and take the requisite steps to get these affairs settled up. We first secured the services of an expert bookkeeper, who examined minutely all records and accounts and closed his labors by complimenting the former management of these assigned companies on the extreme accuracy of their books. The companies' officers furnished us with an inventory; we then secured the different receivers' inventories and then took an inventory ourselves through a disinterested expert. From these three inventories, which differed but slightly, we arrived at an accurate statement of assets. Then we were delayed for some time by a proposition from a piano manufacturer (Freeborn G. Smith), who evidently desired to purchase the name, good will, manufactured goods and supplies, with other assets. This proved to be an elusive proposition, constantly changing and getting away from us when we were getting together.

"This will o' the wisp absorbed the greatest part of our time. The plan I am about to read has been seen by a percentage of the largest creditors, who have expressed themselves as desirous of its being carried out."

Here Mr. Fletcher read the following plan of reorganization, which will be put in legal phraseology later.

Plan of Reorganization.

All creditors' accounts under \$300 in Weber, Wheelock and Stuyvesant companies to be paid in full at once in cash.

Creditors of the Weber, Wheelock and Stuyvesant companies, H. D. Smith Music Company, Denver, Col.; C. H. Edwards, Dallas, Tex., to be paid in notes and cash on the following basis:

Ten per cent. cash on the day of this plan being ratified by the courts and the discharge of the several receivers, 5 per cent. instalments, payable in 6, 12, 18 and 24 months, and 10 per cent. in 30 and 36 months, with interest of 6 per cent. from the same date.

The balance of 50 per cent., with 6 per cent. interest, to extend for 10 years if committee so deems, though payable any time the committee may elect.

The Stuyvesant settlement is the same as the above, except the first payment, which is 25 per cent.

The Manufacturers Piano Company, Chicago, Ill., to be revived, paying 40 per cent. cash at once, with balance of payments of 15 per cent. each in 6, 12, 18 and 24 months.

To carry this out a committee to be appointed from the creditors' ranks that will have power to close the companies should they at any time find that the creditors' money is being wasted or the value of their claims shrinking.

A new corporation to be formed, known as the Weber-Wheelock Company, that will be answerable to this committee for the conduct of the business, the officers of which will be William E. W. Wheelock and Chas. H. Lawson, these gentlemen being simply employees of this committee under suitable salary until at such time as all claims of

creditors are satisfied, when the committee's powers cease and the business reverts to the new corporation.

The new corporation to have the right to issue debenture bonds that must be retired in 10 years, or before, the committee's last official, monetary acts being the seeing that these bonds are legally and properly retired."

An enormous change had come over the faces of the present creditors as Mr. Fletcher read; the funeral expression had given place to amazement. Finally the report was moved, seconded and adopted. A few questions were asked, satisfactorily answered, and the vote that followed showed a unanimous adoption.

In lieu of thanking the committee for its arduous labors it was moved, seconded and carried unanimously that the first three members of the committee should become the permanent committee. These gentlemen are Austin B. Fletcher, Peter D. Strauch and C. B. Young.

The meeting then adjourned.

The proposition accepted will soon be laid before all the creditors for signature, and will then appear couched in legal terms.

"Too much praise cannot be given to the committee for their work," said N. T. Sprague, president of the Sprague National Bank, of Brooklyn. "I have abundant faith that this reorganization will be successful."

Said Peter D. Strauch: "It can be done, and will be done."

It is understood that the companies have over \$50,000 cash on hand ready to liquidate the first payment, and that when everything is adjusted the companies will have upward of \$100,000 cash resources, besides stock and the equity in the Weber factory, which is certainly \$100,000 above the \$200,000 mortgage on it held by the Widow Weber.

It is also probable that this factory will be eventually disposed of and a new factory erected further up town or out in one of the suburbs, as the premises are too valuable for factory purposes, a fact pointed out some time ago by THE MUSICAL COURIER.

The Weber piano will be made distinct from the Wheelock, as it always has been, and will not be deteriorated in grade; and should we have any burst of prosperous times all believe that everything will come out as this plan of reorganization proposes.

And in all the plans and discussions Albert Weber's name was not mentioned.

WEBER-WHEELOCK.

THE above report of the proceedings at the creditors' meeting of the Weber-Wheelock-Stuyvesant interests will prove interesting reading to the members of the piano trade, but what is of still deeper interest is the news that Mr. Wm. E. Wheelock is completely restored to health and prepared to grapple with his former vigor problems now presented for solution.

Now that poor Weber's case has actually become thoroughly exposed to publicity there is no reason to hide the truth behind the curtain of sensitiveness and keep from the trade the information that much of Mr. Wheelock's trouble, discouragement and despair was due to the irresponsible young Weber, who even years ago must have been a sufferer from the insidious disease lately made manifest.

With the financial backing which is now supporting the new movement which is to restore to activity the institutions over which Mr. Wheelock and his energetic and conscientious associate Mr. Lawson presided there should be no doubt of ultimate success; but THE MUSICAL COURIER, acting in the interests of those resuscitated establishments and the many Weber agents, believes, on principle, that it is bad policy or injudicious conclusion to ally the names of Weber and Wheelock or Weber and anybody else.

We protest most decidedly that this constitutes no reflection upon Mr. Wheelock as a piano man or a man; it simply reflects a condition of the piano trade which dare not be ignored, and to which Mr.

Wheelock animadverted when he addressed the original creditors' meeting.

This alliance of names, this association publicly of such a title as Weber with that of any other piano name will unquestionably injure the Weber name, as it must and, as it has already shown, will. The Weber name must remain intact, independent and not interdependent; isolated, free and unhinged.

It must stand out "solo."

Now if this is not to be so the Weber piano will receive the same underhand, insidious blows to which Mr. Wheelock himself referred in that address.

What remedy is there for this? How are the names to be separated if all the interests are to be amalgamated and pooled? We have no particular suggestion to make, but if we were part of the organization we should go to work to find a remedy.

There are a thousand and another thousand piano dealers and thousands of salesmen who will tell purchasers of pianos that the Weber is the Wheelock and the Wheelock is the Weber, and they will point at once to the Weber-Wheelock Company incorporation to prove the statement or rather the serious charge, for that is just what it is, against the Weber name. Is there any successful appeal possible to these interested piano men? One might as well attempt to change human nature as to attempt such an appeal, and besides that everything is fair in love and war, and trade is in the nature of a bloodless warfare.

But besides this all many men will positively and conscientiously believe that the Weber and the Wheelock are identical for all practical purposes, particularly with such an incorporation title, and it will be difficult under such circumstances to dislodge the argument. "There is the name," the dealer will say: "I cannot go 1,000 miles to New York to investigate, and even if I were on the spot how could I investigate to my satisfaction?" And then nearly all of the dealers and salesmen will not care to get ocular evidence of the falsity of a charge which aids them in killing off a competitor.

We cannot be induced to believe that there is any personal vanity at the bottom of Mr. Wheelock's determination to associate his name with the Weber. Mr. Wheelock appears to us a bigger man, a broader intelligence.

To call it the Weber Company would not do, for the Weber Company cannot be the factor of the Wheelock and Stuyvesant pianos, although there is no harm in selling these pianos in the Weber warehouse, as is proposed.

The title of the Foster-mother of the concerns should be a matter of indifference as compared with the inviolability of the Weber name—merely as a matter of commercial policy, and that is all we refer to. There is no idealism in it, because business does not tolerate idealism, anyhow.

In the meanwhile we take the liberty to congratulate all parties interested in the prospective settlement, and hope it will prove the beginning of a prosperous era, but in doing this we do not abandon the one great point—leave that Weber name isolated, as it always should have been.

FOR one of the youngest of the piano making concerns the Spies Piano Company, of East 132d street and Southern Boulevard, this city, has many claims to recognition and commendation. The company is conducting a conservative business and is selling goods under conditions favorable to the well being of the trade and themselves. The Spies people are not making a \$75 box but a substantial musical instrument. Trade has been increasing in spite of the times, and the end of the year, barring accident, will show an encouraging twelve month business for the house.

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY ST., CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

EVENING POST ON STEINWAY.

(New York Evening Post, October 16.)

At the German-American meeting at Cooper Union last evening in behalf of sound money Mr. William Steinway made some remarks which throw a flood of light upon the relations of capital and labor and upon the relations of both to the present campaign. He said:

Having commenced the battle of life as a wage-earner and a practical mechanic myself, and having enjoyed the closest and most harmonious relation with labor in all its forms for a period of over 46 years, I can most confidently say that the interests of employer and employee go hand in hand and are thoroughly identical; and woe to the man who by insincere and demagogic appeals would seek to break up and destroy such relations.

The country is full of just such examples of harmonious co-operation of employers and employees, resulting in contentment, property, kindly sympathy and everything that contributes to the advance of civilization; but we hear very little about them, for the very reason that all the parties are contented and happy. It is only the warring element that makes the noise. Debs and Sovereign and Bryan go screeching through the country, denouncing the Money Power, Wall Street, Lombard Street and the Rothschilds. They fill the public ear to such an extent that the impression is made, both at home and abroad, that we are on the eve of a revolution, and this impression alarms capitalists, deadens enterprise and reacts disastrously upon the wage-earner.

It is only occasionally and by mere chance that we hear a voice from such establishments as the Steinway piano factory, or the St. Johnsbury scale works, or the South Manchester silk works, saying: "Here is peace and contentment. We never have any trouble with each other; we never waste our time and money in strikes or lock-outs." Another and more striking example of the harmonious relations of capital and labor is supplied by the Brotherhood of Locomotive Engineers, one of the most powerful organizations of wage earners the world has ever seen. It is so long since there has been any disturbance in the brotherhood that most people have forgotten its existence. But we are all kept reminded of the existence of Debs and Sovereign, as well as of Bryan, by their incessant gabble about the Money Power. Yet when Debs succeeded in putting capital and labor at war with each other in half a dozen States, and delivering the city of Chicago into the hands of a mob, and appealed to the Brotherhood of Locomotive Engineers to help him in his mad work of destruction and revolution, they refused to have anything to do with him. Then the public learned what a power for good organization labor might be when governed by intelligence, prudence and common sense.

What is this Money Power that Debs and Bryan and Tillman are holding up before their dupes as a Gorgon likely to strike them dead? What is Wall Street? What is Lombard Street? Who are the Rothschilds? What is capital? Omitting some nice distinctions which economists make between capital applied to purposes of reproduction and capital in other forms, it may be said generally that it is everything of a material nature which makes human existence comfortable—everything which makes life worth living. Has labor any occasion of quarreling with that? Are Debs and Bryan helping labor if the practical consequence of their teaching is to lessen the sum total of the good things of this world, which make up the sum of capital? But they say they are not against capital, but against the possessors of it. They are not against money, but against the Money Power and Wall Street and Lombard Street.

Well, what is the Money Power? It is not any individual in particular, but an aggregation of individuals who are supposed to be forcing the Government to issue bonds, to be "cornering gold," oppressing debtors and wrecking industries for the mere pleasure of doing so. How much money must any man or woman have to be entitled to a place in the ranks of the Money Power? Are the savings banks a part of the Money Power? They have nearly \$2,000,000,000 of deposits. That looks like a large sum, but they are not generally classed with the Money Power, because the depositors are generally persons of small means. Yet they are in the midst of Wall Street because a considerable part of their money is deposited in the commercial banks. Does not this transfer of their little dribbles into a large stream make them a part of the Money Power? Here is a point that has not received the attention it deserves at the hands of Bryan, Debs and Sovereign. If a savings bank receives \$10,000,000 in deposits from people who have only \$100 or \$200 each, and if it puts \$1,000,000 of this money in a Wall Street bank, does the savings bank become thereby a part of the Money Power, or does it make the Wall Street bank a part of that Power? And in either case what about the individual depositors, the real owners of this money? Are they a part of the Money Power or not? Where shall we draw the line?

The truth is that Wall Street and Lombard Street are places to which dribbles of capital flow from all directions for investment or for safety. Some of the owners are persons of large means, but the greater number are persons of small means. They have saved something and they want to make it earn something. They want to get an income more or less from it. This is what the human race without

exception has been striving after ever since it emerged from the cave and the forest. All those who are bellowing on the stump about the Money Power are trying to get an income from capital, if they have any, and it is a funny circumstance that they generally stipulate, like Governor Altgeld, that this income shall be paid in gold. They are a part of the Money Power in exactly the same way as the Rothschilds and the Morgans. The difference between them is not in kind, but only in degree.

William Steinway's Speech.

LADIES AND GENTLEMEN—It affords me a pleasure that I cannot easily express of being chosen to preside over this enthusiastic meeting of German-American citizens.

It would be foolish to deny that we are confronted with a crisis which threatens our very existence as a recognized great and honored nation. Indeed, we have already approached the danger line, and the problem stares us in the face whether the people of this country, by means of inflammatory appeals to class prejudice and by bold assertions without a show of argument, could be so easily deceived as to declare for commercial ruin and repudiation.

We are assembled here to-night as German adopted citizens for the purpose of attesting in the most solemn and emphatic manner our respect for and confidence in the common sense and integrity of the people.

How that common sense can be so far imposed upon as to make the wage earner, for instance, believe that his interests can be otherwise than injured by free, unlimited silver coinage passes all comprehension.

Our adversaries have had this question pressed upon them over and over again, and it yet remains unanswered and evaded and will remain unanswered and evaded.

Having commenced the battle of life as wage earner and practical mechanic myself, and having enjoyed the closest and most harmonious relation with labor in all its forms for a period of over 46 years, I can most confidently say that the interests of employer and employee go hand in hand, and are thoroughly identical, and woe to the man who by insincere and demagogic appeals would seek to break up and destroy such relations.

I do not deem it necessary to go over the field of discussion of this all-important subject, as happily we have ability enough here to-night to convince any reasonable person that an honest dollar shows the door to repudiation and national dishonor.

In the words of our beloved Schiller, "Nachtwürdig ist die Nation die nicht ihr Alles setzt an ihre Ehre" (Contemptible is the nation that would not sacrifice its all for its honor).

It is confidently expected that we will emphasize the words of our immortal poet in no unmistakable tones to-night, and that we will find this a most fitting occasion to testify our undying loyalty to the land of our adoption.

And now, fellow citizens, permit me to nominate as secretaries of this meeting the two indefatigable workers in the cause of sound money, Messrs. Edward Grosse and Louis Windmüller.

Current Chat and Changes.

Notice is hereby given that the copartnership heretofore existing between H. A. Triggs, Annie M. Buell and Fannie Clark, under the firm name of the Columbine Piano House, has been dissolved by mutual consent, Annie M. Buell having retired, and the remaining members assuming all indebtedness of said firm.

Frank M. Derrick, the ex-piano dealer, in Rochester, N. Y., is to be tried on three indictments October 22.

F. F. Hubbell, Ashland, Wis., has moved his music stock to 121 Second street, East.

Ten lots at the southwest corner of Alexander avenue and Southern boulevard, six on the avenue and four on the boulevard, were sold in foreclosure at No. 111 Broadway to-day, under a judgment for \$36,276 held by the Fifth National Bank against Napoleon J. Haines, the piano manufacturer. These lots are opposite the plot 200x200 holding the buildings of the Haines piano factory, sold under foreclosure May 15 last, and bought by the plaintiff, the Manhattan Life Insurance Company, in seven parcels, for \$71,900.

Auctioneer Peter F. Meyer first offered the four lots on Southern boulevard, which were sold to the plaintiff for \$15,000, and then the ten lots on Alexander avenue, which were sold to the plaintiff for \$30,000. There was no competition.—Advertiser.

The Hobbie Piano Company, Roanoke, Va., has secured the Virginia agency of the Mason & Hamlin organs.

E. G. Alden and H. D. Detweiler, Waukegan, Ill., are open for business in their new store, 224 North Genesee street.

The articles of incorporation of the D. C. Joslyn Music Company, Spokane, Wash., have been amended, changing

the name to the Chant Music Company. The trustees are D. C. Joslyn, C. L. B. Chant and G. W. M. Chant.

The International Pianomakers' Union will hold an agitation meeting at 342 West Forty-second street October 24.—New York World.

Miss Louise McMullen has opened a music store in the Coulter Block, Aurora, Ill.

OBITUARY.

Frank H. Erd.

Frank H. Erd, the piano manufacturer, of Saginaw, Mich., died October 15, at his home in Saginaw. Mr. Erd was 33 years of age and leaves a widow. The cause of death was appendicitis.

Mitchell Franz.

Mitchell Franz, a destitute old piano maker, of New York, shot himself October 14 in front of his brother's home in Fort Lee, N. J. Franz had been out of work some months and was destitute. He was 50 years old.

Franklin S. S. Greenawalt.

Franklin S. S. Greenawalt, dealer, residing in Reading, Pa., died in that city October 13. Mr. Greenawalt was a well-known man. He was 38 years of age.

In Town.

AMONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

R. C. Hull, Brockport Piano Company, Brockport, N. Y.
F. Knoll, Buffalo, N. Y.
Geo. Miller, F. A. North & Co., Philadelphia, Pa.
J. B. Woodford, N. Stetson Company, Philadelphia, Pa.
H. M. Chase, Chase & Smith, Syracuse, N. Y.
I. C. Jones, Jones Brothers, Altoona, Pa.
A. C. F. Holm, Lorenzo Eysson & Co., Guatemala, C. A.
Fred. S. Cluett, Cluett & Sons, Albany, N. Y.
Edmund Cluett, Cluett & Sons, Albany, N. Y.
Otto Baab, Springfield, Mass.
D. L. Day, A. C. Fairbanks Company, Boston, Mass.
J. W. Guernsey, Scranton, Pa.
A. O. S. Havens, Point Pleasant, N. J.
G. A. Hanna, Heuvelton, N. Y.
O. Schilling, Jr., Oswego, N. Y.
George Dayfoot, Ivers & Pond Piano Company, Boston, Mass.
De Volney Everett, Ivers & Pond Piano Company, Boston, Mass.
Geo. Blummer, Geo. P. Bent, Chicago, Ill.
H. B. Gross, Philadelphia, Pa.
M. Hall, Cleveland, Ohio.
W. W. Simenton, Bennetts, Col.
W. R. Hunter, Mexico city, Mex.
M. Stultz, Dolgeville Piano Case Company, Dolgeville, N. Y.
Geo. C. Cox, J. W. Martin & Brother, Rochester, N. Y.
Chas. Becht, Smith & Barnes Piano Company, Chicago, Ill.

Laurence F. Béné, Albany, N. Y.
Harry Sanders, Sanders & Stayman, Baltimore, Md.
Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.
Sam'l Hamilton, Pittsburgh, Pa.
S. A. Gould, Estey Organ Company, Boston, Mass.
Geo. H. Zinke, Boardman & Gray, Albany, N. Y.
G. H. Campbell, Knight-Campbell Music Company, Denver, Col.
Wm. D. Gage, Gage & Tompkins, Quebec, Can.
Mr. Hyde, Norris & Hyde, Boston, Mass.
F. Knoll, Buffalo, N. Y.
Alex. Mahan, Cortland, N. Y.
W. C. Fleming, Williamsburg, S. C.
Wm. Knabe, Wm. Knabe & Co., Baltimore, Md.
P. J. Healy, Lyon & Healy, Chicago, Ill.
T. Clark, Ahlstrom & Co., Jamestown, N. Y.
J. H. White, Wilcox & White Organ Company, Meriden, Conn.
Howard White, Wilcox & White Organ Company, Meriden, Conn.
C. H. W. Foster, Chickering & Sons, Boston, Mass.
M. Oettinger, Elias Howe Company, Boston, Mass.
W. H. Keller, Easton, Pa.

—Rollin Ambuhl, representing Chickering & Sons in California, is East.

—J. P. Simmons & Co., of Louisville, Ky., have made a slight change in their representation, and expect to handle the Chickering exclusively as their leader. The firm is capitalized for \$45,000.



CHICAGO OFFICE THE MUSICAL COURIER,
230 Wabash Avenue, October 17, 1896.

SOME interesting reminiscences of the old firm of Root & Cady have been furnished by Mr. Wm. Lewis, probably the oldest violin virtuoso and one of the oldest music dealers in the city. Mr. Lewis is still teaching, and occasionally playing with others of our most renowned musicians; he is also still in business, and has a good trade from a good portion of the musicians, especially among the violinists and other string instrument players. The old firm of Root & Cady was one of the first to become famous in the West. It was composed of Mr. E. Towner Root, whose obituary appeared in our issue of this week, and Mr. C. M. Cady. Mr. George F. Root joined the concern about the year 1866, and Mr. Wm. Lewis was admitted as a partner in 1870. These four comprised the firm of Root & Cady at the time of the great fire of 1871.

After the fire George F. Root withdrew from the house and opened a sheet music and music book store, under the title of Root & Son, in which John Church & Co., of Cincinnati, Ohio, were instructed. The remaining partners of Root & Cady, E. T. Root, C. M. Cady and Wm. Lewis, continued, assuming all the liabilities, and in attempting to pay in full failed about a year or two after 1871. The direct cause of the failure was their inability to pay a note of \$5,000 due Mason & Hamlin, of Boston, a renewal of which was refused, and this was the beginning of the Mason & Hamlin branch store in Chicago.

After the failure of Root & Cady, E. T. Root and William Lewis opened up under the title of Root & Lewis, taking the agency for the Weber piano and the Peloubet organ. This concern did a good business for two or three years, and was then merged together with the concerns of George F. Root & Sons and Chandler & Curtiss into the Church Company, which did business in Chicago under the name of Root & Sons. A few years afterward William Lewis withdrew and began business with Edward Newall under the name of the Chicago Music Company. Mr. E. T. Root some two years afterward withdrew from the John Church Company and established a house which continued until his death, which was known as E. T. Root & Sons.

It may be interesting to know that Mr. P. J. Healy was at one time seriously considering the advisability of connecting himself with Root & Cady, and in order to appreciate the high esteem in which Mr. Healy, then a very young man, was held, it must be understood that the house of Root & Cady was the largest in the country at that time, with the possible exception of Oliver Ditson & Co., of Boston.

Death of Mrs. Camp.

Mrs. Flora Carpenter Camp, a woman whose name is recognized in almost every charitable institution in this city and whose ceaseless Christian work will place her foremost in the memory of church members, died at an early hour Wednesday morning at her home, 549 West Monroe street.

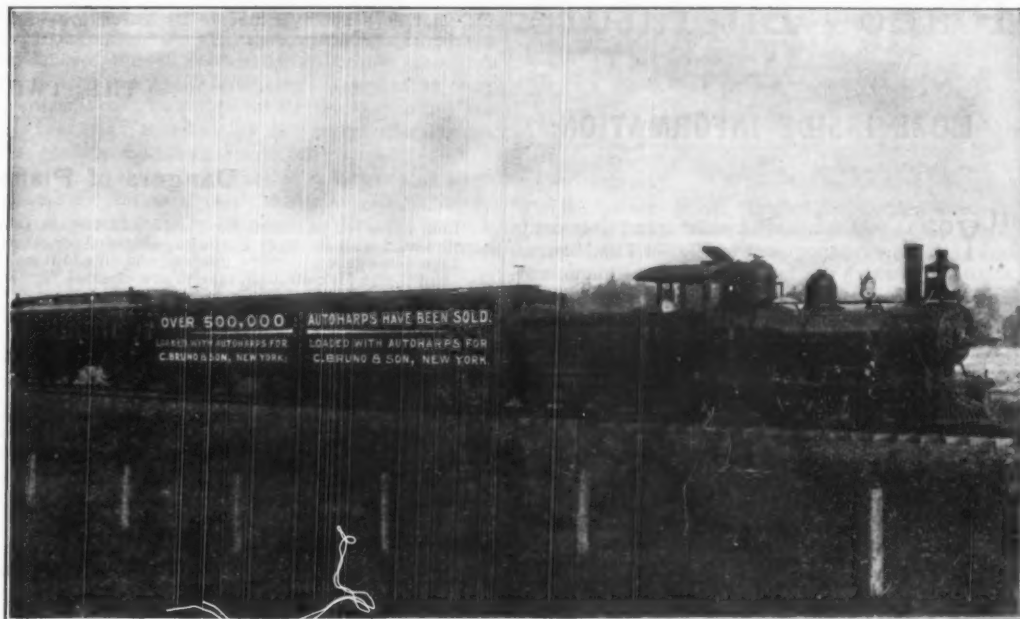
Surrounded by friends and members of the family, the well-known Christian worker expired peacefully and calmly as she had lived. Although the death of Mrs. Camp had been expected, it is not known by the family what the direct cause of her demise was. The decedent was the wife of Isaac N. Camp, a member of the firm of Estey & Camp, who died but a few months since.

Some time ago Mrs. Camp went abroad on a pleasure trip, and while away she contracted the Roman fever, from which disease she had never fully recovered. She had been an invalid for nearly six years, but that fact did not deter her from taking an active part in various benevolent societies and attending church every time she was afforded an opportunity. From early childhood, when she occupied the position of school teacher in a little town in Vermont the place of her birth, Mrs. Camp took great interest in all church affairs, and was a fervent worker among the destitute and poor.

While still quite young she was married to Mr. Camp, and the couple came to Chicago in 1868, where she resided up to the time of her death. Soon after her arrival in this city Mrs. Camp resumed her work among the poor, and soon became a leading figure in several societies. She was a member of the Union Park Congregational Church, and was the chairman of the benevolent society of that congregation. She was president of the Mary Thompson Hospital for Women and Children, a member of the West End Woman's Club, and was also interested in mis-

AMERICA'S FAVORITE INSTRUMENT

Getting Ready for the Holiday Rush.



C. Bruno & Son, New York, order two car loads (60 cases) of Autoharps.

sionary work. A great portion of her time was devoted to hospitals in pursuing the work she loved, and seldom was she content unless she could be in the midst of helpless women and children caring for their wants. Last Sunday Mrs. Camp attended the Union Park Congregational Church, where the Rev. Dr. Noble devoted the entire service to the career and death of her husband. Three children survive Mrs. Camp, whose death occurred so soon after that of her husband's.

The children are Mrs. Marvin Farr, Edwin N. and William C. Camp. The funeral took place yesterday afternoon at the family residence on Monroe street. The interment was in Oakwood Cemetery.

One More Department Store.

At Lincoln, Neb., is a large department store, run by Herpolsheimer & Co., that has just decided to put in a musical merchandise department, which will include pianos and organs. This house is said to be a strong competitor to Hayden Brothers, of Omaha. The line of pianos and organs to be handled has not been decided on, but we are informed the concern is now making inquiries in relation to the most desirable line for it to secure.

The New Company.

Mr. Edward P. Mason, of Boston, has been in the city for a few days, and leaves for home this afternoon. The incorporation of the J. A. Norris Company has been completed; the capital stock of \$50,000 has been decided upon, and the officers and directors have been determined upon. They are Edward P. Mason, president; H. L. Mason, vice-president; J. A. Norris, secretary; treasurer and general manager, Henry Basford and Lockwood Honore.

Mr. Norris informs us that in all probability R. W. Cross will be the head salesman of the retail department, and C. B. Detrick the chief traveling salesman in the wholesale department for this part of the country.

No active move will be made until about November 1. The changes in the warerooms are being rapidly completed.

Items.

Mr. Maurice Krakauer, of Krakauer Brothers, of New York, was in town on Friday, and says he did a most excellent business on his way out.

Mr. E. W. Furbush was also again in town and reports that he may take temporary quarters up to May 1, 1897, for the Vose pianos. He has had a proposition made to him for the agency by a most responsible concern, but his preference, it is said, is still to establish their own house.

Mr. Paul Schindler, who has been making a lengthy trip, has returned.

Mr. A. H. Rintelman has arranged with the Conover Piano Company to represent its line of instruments with his trade, and has already assumed his new duties.

Mr. P. J. Healy has gone East. The occasion that takes him is the marriage of his oldest son, Mr. James E. Healy.

Mr. V. W. O'Brien, representing Kranich & Bach, was a recent visitor. Mr. O'Brien is a very observing man and it is interesting to converse with him, and he is not to

blame for not being able to report more encouragingly. He is, however, doing some business, as anyone must who is representing such an old and honorable house and such reliable goods.

The opening of the new warerooms of C. R. Bartlett & Co., Norwich, Conn., occurred October 10.

Lawrence F. Béné, formerly with Frank W. Thomas, Albany, N. Y., was in New York Monday and Tuesday seeking information about pianos, as he intends going to Denver, Col., there to engage in the music business.

F. M. Cushman, Northampton, Mass., will move next week to larger quarters.

The opening of the warerooms of C. H. Burdick, West-erly, R. I., occurred last Saturday evening.

E. D. Smith will travel for the Merrill Piano Company, through the States of Maine, New Hampshire and Vermont.

Louis G. Herrie, formerly with S. L. Sam, Houston, Tex., has become the manager of the Houston branch of C. Janke & Co., Galveston, Tex.

A Dissolution—I desire to call the attention of my friends and patrons to the fact that the partnership formerly existing under the name of Herb & Lewis has been dissolved. Orders for music to be furnished by Lewis' Military Band or orchestra should be left at Janke's music store, Abbott Cockrell's pharmacy, Goggan's music store or Sweeney & Coombs' opera house.—CHARLES LEWIS.

P. W. Rayner, Findlay, Ohio, has given a chattel mortgage for \$855.

Leo H. Battalia, Springfield, Mass., has moved his warerooms to 380 Main street.

Which to Buy.

That make of Action which has a sympathetic touch, quick, perfect repeat and carefully constructed to withstand climatic influences, is the make to buy.

You can be supplied with just such Actions by applying to

Roth & Engelhardt,

St. Johnsville,

New York.

DONE IN TEXAS.

Piano Literature.

MORE INSIDE INFORMATION.

"YOU should not publish articles and statements and newspaper controversies in THE MUSICAL COURIER in which the inside story of the piano business is betrayed; the interests of the piano trade are your interests." This remark, or many modifications of it, is made to us apropos of the publication of such a story as that of A. A. Fisher, originally appearing in the *Detroit Free Press* and reprinted by us last week.

We believe we have amply demonstrated that we not only have the interest but the principal of the piano trade at heart, and the fact that this paper is the foremost organ of its time representing those interests is a guarantee of the propriety of the selection, or rather the evidence of the proper operation of the law of selection. To us it would appear as equivalent to a journalistic crime to suppress information of that character, but even if we were to conclude to do so it would be but a futile effort toward the maintenance of ignorance, for the great houses in the piano trade are, of themselves, sufficiently inspired with the necessity of educating the public in the secrets of the trade, as the following, which is hereby respectfully submitted for study, will prove.

Communicated from Dallas.

DALLAS, Tex., September 27, 1896.

Editors The Musical Courier:

I have thought some of buying a piano and signing notes for the same. The firm offering to sell the same to me is one of the best houses in Texas or has long borne that name. The makes of pianos offered me, too, were the Hallet & Davis and the Kranich & Bach and other makes. While hesitating some in closing the trade for a piano I am handed the inclosed circulars from Thomas Goggan & Brother, which, without calling names, practically come out in a pointed declaration that "no responsible manufacturers consign their pianos or require notes."

I am told that all or a greater portion of the largest piano houses in the United States require lien notes, among which are C. H. Edwards, Will A. Watkin Company, of Dallas; Collins & Armstrong Company, of Fort Worth; Jesse French Piano and Organ Company; D. H. Baldwin & Co. and many other equally reputable houses, all of whom, I am told by agents, consign pianos. I would like to get at the real truth of the matter and ascertain whether these circulars speak the truth on the points referred to or not. One would draw the conclusion that the houses above referred to in Texas were not responsible and were selling inferior pianos at big prices. What I want to know is whether it necessarily follows that pianos which are consigned are worthless, as Goggans' circular implies, or if firms requiring lien notes necessarily hypothecate them, or whether it is only irresponsible houses that require lien notes?

Also, if the Hallet & Davis, Kranich & Bach and other manufacturers send out and consign to agents and dealers those instruments that they are unable to sell to reliable dealers for cash for the reason that they are condemned pianos and organs. Is it a fact that the W. W. Kimball Company in Chicago consign pianos and organs, and that the pianos and organs bought from Kimball by Thos. Goggan & Brother are any better than those consigned by Kimball? I wish to gain some information on this subject, for I do not wish to be humbugged by any concern, or misinformed or misled by Goggan Brothers, and I rather lean to the opinion that the circulars sent out by the thousand by Goggan Brothers is more intended as a means of defeating legitimate competition at home rather than a cut at the actual fraudulent manufacturers who advertise through journals and circulars offering \$500 pianos for one-third their value, &c.

Do you think there is anything illicit in requiring notes when a purchaser intends to pay for his piano or organ anyway? Will you kindly publish the Goggan circulars, in whole or part, and also this letter of inquiry, along with your fair and unbiased opinion, and reply to my interrogations?

I think Goggan Brothers' circulars are a severe and somewhat untrue and unjust reflection against the Kimball Company, as well as other reputable factories that ask notes and consign pianos and organs, when it is said that it is only "the instruments that they cannot sell that are then consigned." What the public wish is the real truth on this subject. Very respectfully, A CUSTOMER.

Our Replies.

We shall endeavor to give a fair reply to each question asked in the above letter, the writer of which has also sent his full name as an evidence of good faith.

"Do the larger dealers require lien notes?" In

some States lien notes vitiate the lease, but where there is no legal interference many firms take lien notes because this facilitates the collections at distant points. The taking of lien notes is no sign of weakness. It is, moreover, considered as an excellent business stroke by those who prefer that kind of business. Of course, a house that does not take lien notes and that does not hypothecate its leases (provided,

of course, it does not take lien notes) either does a small, safe trade or has very large capital and extensive credit. Both are necessary. Capital alone will not do it; credit alone will not do it. The Goggan firm has both.

"Are pianos that are consigned necessarily worthless?" is the next direct question. No. Nearly all, if not all, piano manufacturers consign pianos or at

THE TWO CIRCULARS.

No. 1.

Dangers of Piano and Organ Notes.

Lien notes for payments on Pianos and Organs sold on installments are generally sold or transferred to others, hypothecated with Banks or Factories, or traded for other goods.

Lien notes generally carry interest, and an additional 10 per cent. Attorneys' fees for collection. Lien notes, when placed in Banks for collection, may injure chances for loans when needed, hence no business man should give notes when buying instruments on installments.

Manufacturers who consign Pianos and Organs demand lien notes when instruments are sold; these people must have their money when notes are due, regardless of consequences.

Lien notes are liable to be held anywhere between Texas and New York, consequently those who sign them have no opportunity to plead for extensions until too late.

Responsible houses who buy for cash do not demand notes—they are useless to them.

Agents and dealers who demand notes on installment sales generally state that notes do not pass from their possession. **If this was true, why do they take them?** The usual contract is ample security in itself. Agents and dealers who say that lien notes will be protected if not promptly paid, neglect to state that the notes are liable to be in the hands of parties unknown to them to whom manufacturers or others may sell them.

We do not demand notes on installment sales, we simply take a lien as security, hence our patrons know where to apply when misfortune prevents them from making payments when due.

We can show over Five Thousand cases where we extended payments from three to twelve months to deserving parties after being due; every one of these would likely have lost not only all the cash paid, but instruments also, had they bought from dealers and agents who demand notes.

A Word on Consigned Pianos and Organs.

These instruments are what cannot be sold to dealers who buy for cash. Should they be from factories in good standing, they are liable to be what may be left after selections are made for cash buyers. Consigned instruments are shipped and reshipped to agents from town to town, and may have been in the houses of several families and back to factories for polishing up before finally sold.

First-Class Pianos are never Consigned.

Consignment agents almost invariably demand notes on instalment sales.

Don't buy consigned instruments if you want a reliable article, and do not give notes when you buy on instalments.

We have been established in Galveston since 1866, and have large houses also in Dallas, San Antonio, Houston, Austin and Waco.

THOS. GOGGAN & BRO.

Wholesale and Retail Dealers in PIANOS, ORGANS, VIOLINS, GUITARS, MANDOLINS, Banjos, Sheet Music, Strings and Musical Instruments of all kinds.

No. 2.

OFFICE OF

THOS. GOGGAN & BRO.
GALVESTON.

PIANO
AND ORGAN
DEPARTMENT.

Information for Piano and Organ Buyers.

The great majority of Piano and Organ buyers know very little about the merits of instruments, and for this reason smooth-talking and irresponsible agents can sell low grade instruments and obtain such prices as would secure reliable instruments from responsible dealers.

Pianos and Organs purchased from consignment and sub-consignment agents, and factory agents—self-named—are generally such as the manufacturers can not sell for cash to responsible dealers. These generally have no fixed price for the class of instruments they offer for sale, but will take all they can get, and the amount will depend on the gullibility of the buyer.

Consigned Pianos and Organs are liable to be imperfect and second hand; they are often shipped from place to place, and may have been rejected by a dozen families, then perhaps shipped to factories to be overhauled, and returned to go over the same field again.

If you wish to ascertain whether the Piano or Organ an agent tries to sell you is a consigned instrument, offer to buy it on easy terms with only a small cash payment, and without signing notes; if he refuses, it will pay you to send him off.

Manufacturers of first-class Pianos and Organs do not consign their instruments, but sell their entire product to legitimate dealers for cash. The prices printed in catalogues are generally more than double what the instruments can be bought for from reliable dealers.

One of the deceptive tricks is in allowing fancy prices for old instruments; a little reflection ought to convince anybody that when a sum over the price an old instrument can be sold for is allowed for it, a swindle is contemplated. One of the latest low tricks of some agents is, writing fictitious prices of instruments they do not sell, in memorandum book or letters, and stating these are the cost prices. Avoid all such agents; you will save trouble by having no dealings with them.

Agents who sell low grade instruments are always ready to trade for stock or almost any commodity.

A good Piano for practice is absolutely necessary for a true musical education, and those who recommend the purchase of inferior instruments damage not only the buyers, but the pupils also. Frequently the reasons for recommending low grade instruments by some people are the pecuniary benefits to themselves. There are many agents, and dealers also, who know absolutely nothing about the construction of a Piano or Organ, or what the requirements of first class instruments are, further than a few points they read in catalogues, which they repeat (parrot-like) without understanding the meaning thereof. Others, through ignorance, talk only of the cases, as if these were the important parts of instruments. It is only unscrupulous and irresponsible agents, and those who sell only a few instruments, who can, with impunity, misrepresent the qualities and merits of Pianos and Organs; make absurd promises (which are never kept) and take advantage of buyers. There are a great many of these in Texas.

Before completing your purchase of a Piano or Organ write to us, giving the name of maker of instrument, and the style of case you have thought of buying; also the price and terms at which it is offered, and on receipt of your letter we will cheerfully give you such advice as will prevent your paying more than the actual value of the instrument.

Beware of Humbug Northern concerns who call themselves manufacturers, who are offering cheap shoddy Pianos and Organs direct to families.

THE ADVANTAGES OF BUYING FROM US ARE:

We are cash buyers, hence have the choice of the entire Piano industry to select from; we are agents for the best first-class instruments as well as the best medium grade; we do a larger business than the other sixty dealers in Texas combined; we have been established in Texas since 1866, and cannot afford to jeopardize our good name by misrepresenting the quality of instruments, or taking advantage of anyone for the sake of gaining a few dollars; we are in business to stay, and expect to continue selling Pianos and Organs in every town in Texas for many years to come; we do not ask for notes on time sales; our large business enables us to give better value for less money than small dealers; our guarantee is absolute safety and protection to buyers. For our responsibility we refer to any banking house in Texas. We will mail free, catalogues, price lists and "The Piano and Organ Buyers' Guide," and courteously answer all correspondence. A careful reading of "The Piano and Organ Buyers' Guide" will enable anyone to make a safe and satisfactory purchase.

THOS. GOGGAN & BROTHER,

Wholesale and Retail Dealers in Pianos, Organs, Musical Instruments Sheet Music, Etc.,

WE HAVE HOUSES ALSO IN . . .

DALLAS, SAN ANTONIO, HOUSTON, AUSTIN AND WACO.

GALVESTON.

times consign, or carry some consignment accounts. The trouble, as we have frequently shown, does not lie in the consignment system, but in the lack of system in consigning. Consigning when consistently, systematically, commercially conducted is healthy, but sporadic consigning, indefinite and spasmodic consignment deals, consigning without the support of organization, is unhealthy and dangerous.

The next question about lien notes and irresponsible dealers is already answered.

There are no condemned pianos. When pianos are made there is no distinction in the factory between goods subsequently sold for cash, on time or those sent out on consignment. The fate of a piano is not known during the period of its construction. If such were the case a good many pianos would not have been made and would not now be in course of construction. No; there are no condemned pianos, for dealers are ready to sell the trashiest trash from Trashville, much less a condemned piano made in a good factory. In all our experience we never heard of but one condemned piano, and that was a piano returned to the factory by a dealer for being too good.

About Kimball consigning? Yes; we believe the Kimball Company consigns, but when it does so it does it under an organized plan or system; but there is no difference in the Kimball pianos shipped to the Goggan house and the other Kimball pianos shipped to other firms.

No, there is nothing illicit in requiring notes, but there is something illicit in other features of the piano trade, and these are the things the Goggan circulars are aiming at.

Let Us See.

Texas is one of the States where the \$75 box is also sold out of proportion to the general piano sales. The Goggan circular is an indirect warning, for while it is extreme in its statements on consignments, yet there is much undercurrent truth to it.

The dealer who handles consigned goods exclusively is the one who is apt to "run" the \$75 box as his great specialty. Fake catalogues are furnished to dealers by the makers of the \$75 box and the catalogue prices are very high, as the Goggan circular points out; "more than double what the instrument can be bought for." The dealer has these \$75 boxes sent to him with fictitious names upon them and frequently catalogues to suit. The swindle is colossal.

**YOU want an Organ that
SELLS WEARS
WELL, WELL.
That's the Weaver Organ.
Weaver Organ and Piano Co.,
YORK, PA.**

infamous, and has already demoralized the whole piano trade—yes, absolutely demoralized it. We know piano manufacturers in this city who are actually making more of these fake boxes than legitimate pianos, as their regular instruments may be termed.

No matter if the Goggan circular is rather extreme in its statements, it has at least the virtue of virility and the spirit of aggressive attack upon trade nuisance. We all remember Abraham Lincoln's celebrated story on fertilizing; it would be very apropos here. To follow up its significance, we can say that one cannot attack this nasty, illegitimate, low grade piano business with kid gloves.

Oh, it would be all right if a Kranich & Bach agent, for instance (and this piano is instanced above), would limit his business to Kranich & Bach and other standard pianos, but dealers are chiefly engaged in using the great names as stool pigeons and taking the output of the shyster \$75 box maker, and that is the cause of the Goggan circulars.

If the dealers of Texas were handling only the legitimate pianos they could not slaughter them for \$10 down and \$5 a month, with lien notes to back them up in these death dealing payments intended merely to extend the agony. But they are selling \$75 boxes for \$250, \$300, \$350 and more dollars, and the huge profit enables them to take any kind of payments, so long as they can get lien notes to negotiate to get a new supply of this piano trash.

Because of this fearful state of affairs, representing the lowest depths of demoralization the piano trade has ever reached, the Goggan circulars are justified. They will bring about inquiry on this subject, and people in Texas will learn which are the proper and legitimate instruments and which the nasty, the infamous boxes of wires sold under hundreds of names and titles and costing the dealer about \$75, although sold by him at any price from \$250 to \$400.

Goggans could make a still bigger hit by issuing a stronger circular mentioning names and the other legitimate houses of Texas should do so whether the Goggan house does so or not. Go for the rotten \$75 stencil trash box! The way to do so is to mention names and figures.

Card.

CINCINNATI, October 17.

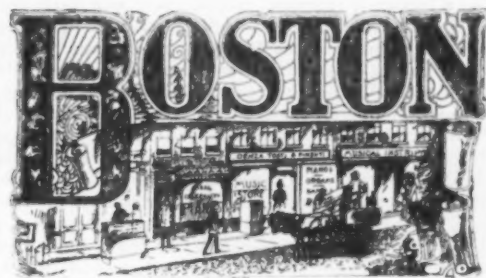
THE following card was published in the papers last week.

NEW YORK, October 1, 1896.

A Card to the Public:

We take pleasure in informing the public that we have this day appointed Messrs. Ernest Urchs & Co. our sole representatives and dealers for the sale of Steinway & Sons' pianos for the city of Cincinnati and surrounding territory. Mr. Urchs has for a number of years held a responsible position in our house, his partner being Mr. Louis von Bernuth (son-in-law of our William Steinway), and we solicit for the new firm the patronage of the community.

STEINWAY & SONS.



BOSTON OFFICE, THE MUSICAL COURIER, 17 Beacon street, October 17, 1896.

THE Boston Music Trade Association met in Sutton Hall, Masonic Temple, on Tuesday, October 13. The afternoon was very stormy and there was not a large attendance.

Among those present were Mr. H. Basford, Mr. P. H. Powers, Mr. O. A. Kimball, Mr. Chandler W. Smith, Mr. Handel Pond, Mr. H. F. Miller, Mr. A. Steinert.

The following resolutions were unanimously passed:

We sincerely lament the death of our friend and associate, Col. Levi Knight Fuller, vice-president of the Estey Organ Company, of Brattleboro, Vt., and we desire to honor his memory and pay our tribute to one of the most distinguished members of our trade, as well as the ex-Governor of a sister State; a man who in honoring himself and his State conferred a reflected honor on his associates and members of the piano and organ industry everywhere. He was a patriotic and honorable citizen, upright in all his dealings, a true friend, and a distinguished leader among men.

We tender to his family our heartfelt sympathy. May our Heavenly Father comfort and sustain them in this deep affliction.

Voted, that a copy of these resolutions be forwarded to the family and published in the trade papers.

HENRY F. MILLER,
CHANDLER W. SMITH, } Committee.
HENRY BASFORD.

A copy of these resolutions are to be engrossed and sent to the family of the late Col. L. K. Fuller.

Those who are interested in old musical instruments will find much that is worthy of their attention in the old piano now displayed in the window of C. F. Hanson & Son's wareroom. It is an unusually handsome specimen of the piano of 70 or 75 years ago. The case is of mahogany,

THE NEW HARMONIC SCALE OF BRAUMULLER'S

is perfectly original in its arrangement, combining acoustic peculiarities which have produced a fuller, stronger tone, a more musical tone and a more desirable instrument.

BRAUMULLER CO.,

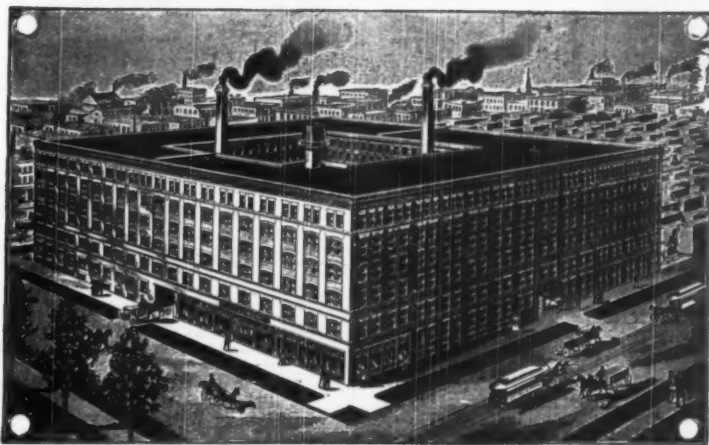
402-410 West 14th Street,
New York.

"CROWN."



PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT. COR. WASHINGTON BOULEVARD AND SANGAMON STREET, **CHICAGO.**



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

with a border of rosewood, and the piano both inside and out is in an almost perfect state of preservation, it having been the property of one family for many years. There is an inlay of brass, a narrow strip, as is seen in old Chippendale furniture, just inside the border of rosewood, while all around the body of the piano are two strips of elaborately hammered brass moldings in relief. The tops of the legs also have wide brass bands, with brass casters.

This instrument is 5½ feet long, 2 feet 2 inches wide, and 2 feet 9 inches high. Across the front there are four legs, but at the back only two. The supports of the pedals are exactly like the legs, but the pedals themselves are of unpolished wood, very long, and carved a little to fit the foot. In front are four handsome brass handles, which look as if for ornament, but in reality they are the handles of two small and one large drawer, probably intended to hold music.

The whole top of the piano had to be raised when it was being played upon, that is, if the music rack was used, for it was only when the lid was open that it could be unfolded. This music rack was also of unpolished wood. The piano is five and a half octaves, and the tone isn't so bad after all. The damper is a thick piece of ebony that is made, by use of the pedal, to rest upon all the strings, going diagonally across one end.

The number of the piano is 142, and it was taken in trade recently by C. F. Hanson & Sons. A brass plate on the front announces that it was "Made by A. Babcock for R. Mackay, Boston."

In Spillane's History of the American Piano he says: "Alpheus Babcock and John Mackay carried on business at 7 Parkman's Market, until about 1829, when the

latter became a partner of Jonas Chickering. In December of this year Alpheus Babcock went to Philadelphia.

"Babcock while in Boston made pianos for John Mackay and C. D. Mackay, a brother and business associate of the former, yet his instruments all bore the maker's seal of A. Babcock, Boston."

"Babcock's pianos ranked very high as far back as 1822. In 1824 I find that he was a prize winner at the first Mechanic Arts Exhibition of the Franklin Institute, Philadelphia. The committee's report upon the disbursement of premiums contains the subjoined in reference to Babcock: 'Premium No. 47 (to the maker of the best horizontal piano) is adjudged to A. Babcock, of Boston, for specimen No. 327, which is a horizontal piano made for J. Mackay, of Boston. It has received the high approbation of the judges. Every part of its interior mechanism has the highest finish, and its tone and touch are excellent. The strings of the lower octaves are covered with flattened wire. It entitles the maker to the silver medal, having been considered the best of the four square pianos exhibited.'"

It might almost be supposed that this piano was the very one exhibited at Philadelphia, only that the name on the plate is R. Mackay and not J. Mackay.

Mason & Hamlin have in their possession a piano formerly used by Dr. Lowell Mason, which was made by the same A. Babcock.

The Chandler W. Smith Company will be in the new wareroom about the end of the week, as soon as some necessary repairs and painting are done.

In addition to the Mason & Hamlin piano the company

will carry the Brown & Simpson, but other lines have not been decided upon and will not be until some time later.

In the formation of a company there is much detail work, and it has occupied all Mr. Smith's time during the week, so that it has been impossible for him to give attention to any outside matters.

Mr. Edward P. Mason left for Chicago on Tuesday evening.

Mr. Karl Fink was in town on Friday, in the best of health and spirits.

It is said that the Steinert Hall building will be ready for occupancy the week of October 19, but from the appearance of things it does not seem as if it would be ready for another month. The freight elevator is the only one running, and the rooms and halls are filled with boards, shavings, workmen and all the impedimenta of an unfinished building.

Several of the music teachers are in possession of their studios, but in several rooms the plastering is still damp. There are no chandeliers or lighting fixtures, and teaching is done under difficulties.

This delay has been a great loss and inconvenience to the teachers, who are without proper places to receive pupils.

As far as can be judged by a casual glance, it would seem that the majority of the studios are much smaller than those in other buildings in this city.

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.....	157	1250	"	Red Brown Yellow	"	"	66	69	50	72
.....	1016		"	Reddish Brown	"	"	87	90	50	93
.....	965		"	Yellowish	"	"	108	118	50	117
.....	399	1006	"	Red	raised Top	"	144	150	50	160
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	530	952	“	“ “ “ Imitation Old	“ “		258	266	288
	414		Imperial	Yellow “	“ “		146	154	162
	994		“	Brown “	French finish		184	189	194
	514	950	“	Yellow “	shaded Imitation Old		207	225	243
	1032		Chipot-Vuillaume Model	Brownish “	French finish		180	189	198
	98	607	Paganini	Dark Red “	Ebonized		63	65	67
	943		“	Red Yellow “	Ebony Trimmings Tailpiece with 5 col. Pearl flowers		81	84	87
	1033		“	Light Brown “	French finish	Ebony Trimmings	180	189	198
	1034		Chipot-Vuillaume	“ “	“ “	“ “	180	189	216
	1035		Chipot-Vuillaume	“ Yellow “	“ “	Ebony Trimmings Rosewood Tailpiece and Pegs	216	234	252
	406	1098	Brand Imperial	Reddish “	French finish	Ebony Trimmings	144	160	180
	1050		“	Red Yellow “	Imitation Old, Star on neck	“ “	180	198	216
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	538		“	“ “	carved Portrait	“ “	252	270	288
	543	1386½	Willimay	Yellow “	“ “	“ “	252	270	288
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164		1155½	"	"	"	Ebony	73	76	50	78
173		1159½	"	Amber Brownish	"	"	15	78	50	78
1064			Dominicus Montagnana	Yellowish Red	"	"	108	117	50	126
1065			Joh. Bapt. Schweizer	Brown	"	"	117	126	50	135
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325		1046	Stradivarius Model	Red Brown	" fine of Old, worn out Scroll	"	117	126	50	135
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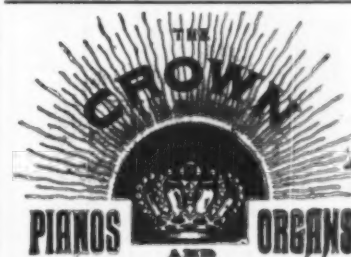
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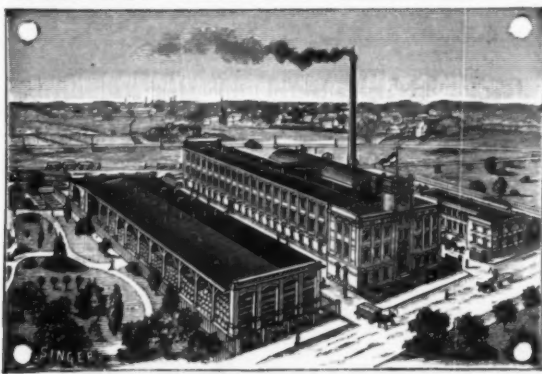
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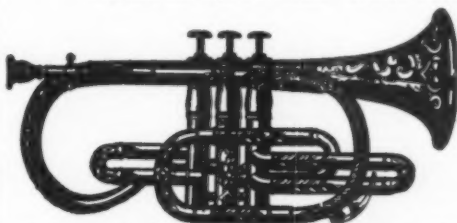
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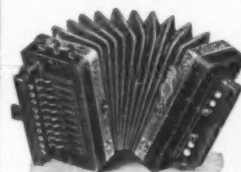
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